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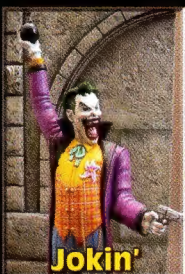


Fall '03
ISSUE #54

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Castle of
A-a-a-r-g-h!



Jokin'
Around



Dead Men
Tell No Tales



Rendering
Concrete!



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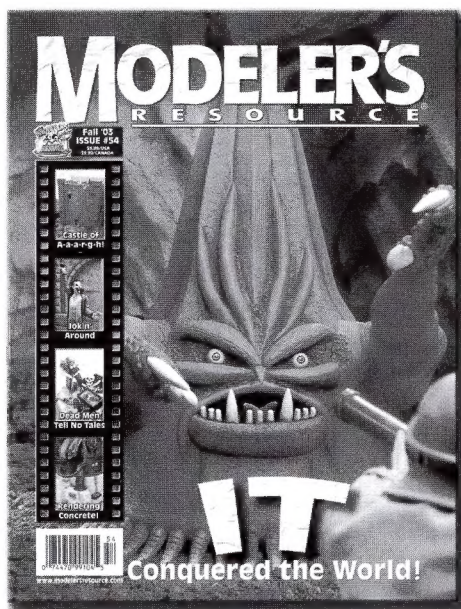
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12

It Conquered the World!

Dave Bengel joins us with this new one as he steps back in time to recreate a scene from a well known "B" movie.

Boxed pictures:

Castle of A-a-a-r-g-h! (Fred DeRuvo)
Jokin' Around (Jim Capone)
Dead Men (Hilber Graf)
Piling on the Concrete (Phil Sera)

Main cover photo: Dave Bengel

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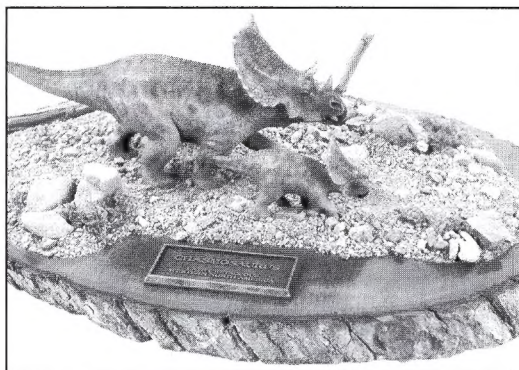
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20

Gamer's Realm

Join Roderick Robertson as he paints and details these new miniature gaming figures from Games Workshop!



25

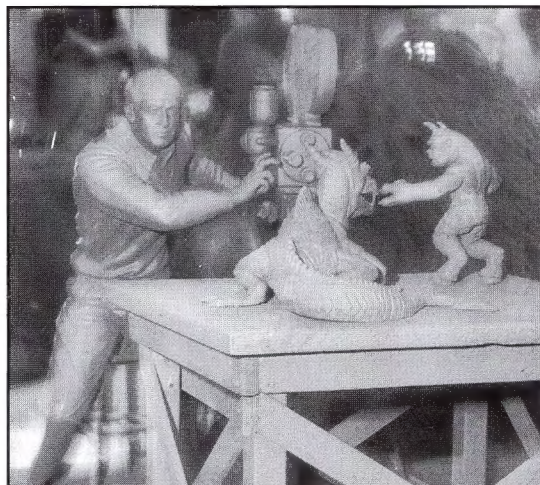
Tamliya Con!

Check out the entries, the winners and the STUFF that was happening at this Con!

48

WonderFest™

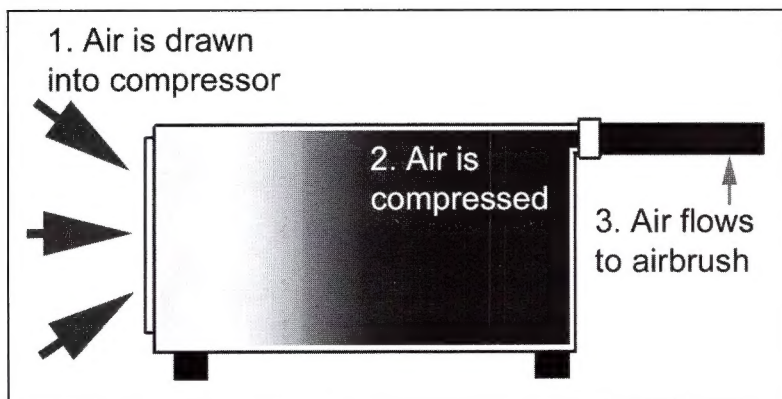
Mark McGovern went to WonderFest and he filed this report!



8

Choosing the Right Compressor

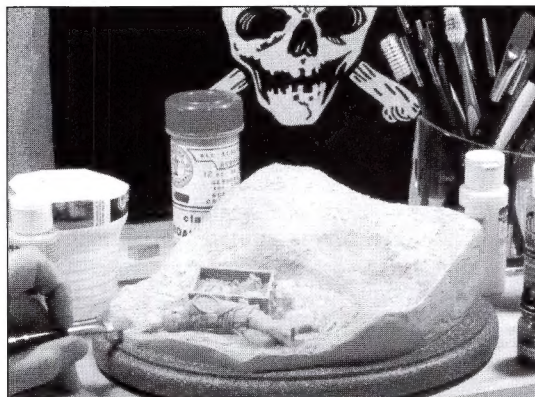
Ver Curtiss breaks down the process of deciding which airbrush compressor is right for you, by showing you the ins and the outs!



60

Dead Men Tell No Tales

Hilber takes you through the process of converting existing kits to use in a diorama of your own making!



6

From the Publisher

7

Letters

17

Piling on the Concrete

26

Castle of A-a-a-r-g-h!

32

Get a Grip!

36

Goodies & Gadgets

38

Hollywood's Pipeline

42

Drone-A-ramA

44

Coming at You!

46

Diamond Coming at You

47

Showtime

52

Jokin' Around

57

It's All Plastic to Me

66

The Small Screen

68

Prehistoric Times

71

Radio Waves

Wouldn't you know it?

F

ive o'clock arrived much earlier than I expected. It was time to get up, get to the airport and hop on over to Las Vegas for the third installment of **Imagine-Nation**. Well, the spirit was willing, but the flesh - as they say - was hurtin'! My lower back was screaming in pain at me and I remember saying from the bed, "Silvia?! I can't move!" It was true. I couldn't move. Each time I tried, the pain shot through me. Apparently, I had done severe damage to my lower back muscles while attempting to move a box in the garage the day before, trying to locate items to take to the show. Unfortunately, as hours went by, it became exceedingly clear that I would not be able to make the show. Man, was THAT disappointing! We hadn't been to a garage show in quite a while and this one - nearly in our backyard - was beckoning.

To all those who were looking forward to seeing us, we apologize sincerely as we too were looking forward to it. We wanted to meet new friends, see old ones and just enjoy the camaraderie of attending a show like this again. We will have show coverage of the event in our next issue, so stay tuned for that! (www.imagenationexpo.com)

Well folks, if you've just located this copy of MR on the store shelf, let me say "thanks" very much for picking up this copy of the magazine. If you're a subscriber, I'd also like to offer my gratitude to you for being a subscriber. Either way, we'd like to welcome you to this newest MR.

We mentioned in our last issue that beginning with issue #54 (this issue), we were going back to the format we had in our earlier days as a quarterly publication and we cited the reasons for that decision. Well, you now hold that "first" quarterly issue, complete with more pages overall and a few more color pages as well. We hope those improvements alone will help soften the "blow" of having to wait a bit longer now between each issue.

Beyond this, we're also very happy to announce a new column that has its debut in this issue. "Gamer's Realm" is a column that will be ably covered by three gentlemen who are well acquainted with the ins and outs of gaming and have plenty of experience in that genre.

Gaming covers quite a large area, so we put some questions to Mr. Roderick Robertson, who has submitted the first article you'll read in this issue. We asked him about gaming and this is what he told us...

"Miniatures War-games and Role-Playing Games (RPGs) stem from the same source: the desire to push toy soldiers around the table with more rules than just 'I can see him, so he's dead.' As Toy Soldiers, miniatures have a long past. Even in the tombs of the pharaohs they have found miniature figures (whether these are true toys or a merely votive offering is debatable).

"The first rules published for the public are probably H.G. Wells' Little Soldiers, published in 1913. As the introduction stated: 'Little Wars is the game of kings - for players in an inferior social position. It can be played by boys of every age from twelve to one hundred and fifty - and even later if the limbs remain sufficiently supple, - by girls of the better sort, and by a few rare and gifted women.

"Figures, terrain and rules exist for every possible period of conflict - from Dinosaurs or Og the Caveman, to the far future of man in space. Every theatre of action has rules, figures and players. Science Fiction and Fantasy join the historical record; Tolkien's War of the Ring and Edgar Rice Burrough's Barsoom can be found as easily as the campaigns of Alexander, Napoleon or Patton. Players can make or buy trees, hills and buildings for their troops to fight over and through.

"Depending on the scale of the conflict, figures range in size from the tiny 2mm or 6mm through 15mm, 28mm, and up to 54mm. Each scale has its adherents, from those who want to game the battle of Waterloo on the kitchen table, to those wanting a small skirmish with only a handful of characters in a single building.

"Role-playing games grew out of miniatures war-gaming in the 1970s. From the Chainmail rules set came Dungeons and Dragons, the first role-playing game. As if the floodgates had been opened, new role-playing games soon flooded the market. While RPGs can be played with no figures, maps or terrain, it is often convenient to have figures to represent the hero's monsters, and scenery encountered in the course of the gaming session. Some role-playing sessions resemble nothing so much as a war-games' table, coming full circle!"

Well, there you have it in a nutshell! Thanks to Roderick for this vital information. Now we can sit back and learn more about gaming with each new installment of Gamer's Realm. By the way, beyond this column we also have other columns that we're seriously looking at starting and we'll be sure to keep you posted on those.

Enjoy this issue and we'll see next time, promptly the first week of January 2004! Until then, have a safe and wonderful holiday season!

Fred



MR's Norm Piatt and Aves' Erin Brummel enjoying the third Imagine-Nation show!

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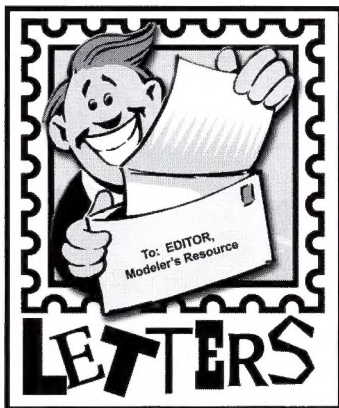
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"Build a Variety of Subjects"

Hi Fred,

I just wanted to take a few moments to let you know how much I enjoy *Modeler's Resource*. I build a variety of subjects, from weathered automotive dioramas to spacecraft, to the occasional figure, and I subscribe to most of the modeling publications that are available. Your magazine features more informative articles than any of the others. Many of the techniques that I have seen in MR can be adapted to so many modeling formats, that I always learn something new from each issue.

This month, you mentioned the 14-year-old inside who sometimes drives your modeling urge. I, too, began my modeling around 13 (in 1967), with Aurora models, old AMT and MPC kits, etc., only to abandon the hobby, then re-discover it in my 30s. Sometimes I like to get back in touch with the 13-year-old by playing oldies CDs (Creedence, Three Dog Night, Grass Roots) while modeling. Of course, you can't really go back (for one thing, now it's a stereo CD rather than an old AM radio), but it is a kick to revisit some of the old reissued kits while listening to the same soundtrack that originally accompanied my modeling.

By the way, I'd also like to mention how much I enjoy the dioramas of Hilber Graf. I had the pleasure of meeting him in person at last year's DragonCon in Atlanta and I've gotta say that his work is even more mind-blowing in person.

Thanks again for a great magazine, and best wishes for many years of success.

Edward Allen
St. Matthews, South Carolina

"Support Your Local Hobby Shop"

First I want to say I love reading *Modeler's Resource*. It's the best modeling mag out there.

I am a little concerned. It looks like modeling is starting to die out. I go to that big show in NJ, Chiller and I noticed there are less & less models every time I go. The model contest gets smaller each time I go and the model selection in the dealer room seems to get smaller too. Most of the models for sale are pricey resin kits or plastic kits I can get at my local hobby shop for a lot less. I would rather support my local shop by buying most of my kits and supplies there because

without hobby shops there is no hobby.

I know there are on-line shops, but I don't feel like sending away for a tube of glue or paint and a hobby shop wouldn't survive if that's all people bought there.

My point of bringing that up is that I overheard someone talking about how things were bad in his hobby shop and that this may be their last year open. This is one of the only hobby shops that has a large selection of stuff (kits, supplies, etc), and employees who actually care and want to help. I would be lost without them. They used to carry resin kits, but they are going to have a big sale this summer to clear them out because "resin is dead" according to what I overheard and I believe it with all the mainstream resin companies going out of business.

My point of this e-mail is to encourage people to support their local hobby shops more. Yes, I am guilty of buying from shows and on-line, but I use them as a last resort. I don't want to be forced to buy paint on-line or to buy that cheap craft paint (craft paint is awful for plastic).

Thanks for letting me vent and thanks for listening!

Cameron Bonner, North NJ

- Thanks for writing, Cameron. The demise of the hobby shop has been an issue for a long time and we have always taken the same attitude you do; support your local shop as much and as often as possible. We buy on-line only when we can't find what we're looking for locally. Thanks for writing.

"Disgusted and Shocked!"

Hello,

I just wanted to share my day with you. This morning, I discovered my garage had been broken into. My car was still there, but virtually all my modeling supplies were stolen! I work on my models in the garage. I had a 25 gallon air compressor - useful for cleaning out the garage as well as for airbrushing. I had two toolboxes FULL of modeling supplies, and, of course, my airbrush. I even had a Dremel™ with loads of accessories. All of it was taken from me, last night. I really have no idea who would have done such a thing. I was working on the model of the U.S.S. Defiant, from Deep Space Nine - but they did not take that. In fact, everything taken was related to my hobby of building models. No other garage tools were taken. I was disgusted and in shock all day. The only things left are my paint brushes!

Well, after I filed a police report, and cleaned up the garage, this afternoon's mail made me smile. I received your latest issue, #53. I flipped through all the pages realizing how much this hobby pleases me. I don't like what happened to me, and if the police find these persons, I will want them arrested. But, I know that no one can quench my desire and my talent for models. They did not get the best of me. My best is always inside me. It will take time, but I will build again! Your magazine encourages me to do

so. Thank you.

This incident has also made me wonder, how many other fellow modelers build in their garage. Has anyone else had their modeling supplies and tools stolen?

Craig Wheeler, Downey, CA

- Very sorry to hear about your loss, Craig! That's terrible and you have to wonder what they will do with some of the supplies they took. We're very glad that our magazine was able to be the silver lining for you though on this otherwise depressing day. We wish you the very best in regaining what was stolen.

"John Payne's Excellent Article!"

Hi,

I just got issue #51 this week and got around to reading it a few days ago. Anyway I got to read John Payne's excellent article on the Seaview diorama today. What interested me was that he used the Woodland Scenics Water Effects product. (BTW, I think he seriously downplayed how good a job he did with it for a first time use!)

I first saw this stuff advertised (if I remember correctly) in one of your older issues from this year and it was the perfect material to use for an idea I had. I'm a huge Star Wars fan and I had a few of the Hasbro SW fighters that were crowding valuable model displaying space on my shelves. I thought about creating a diorama on the ceiling. I wanted to do something to a TIE Fighter to make it look like it was hit by a Y-Wing's ion cannon (similar to what the planetary based ion cannon did to a Star Destroyer in The Empire Strikes Back) and have electricity arcing all over the surface of the fighter - which would disable it.

I had no idea how I could do this until I read your announcement about a new product from them for a water material that dries clear and is in a paste form.

So what I did was tape some sheets of aluminum foil to a foam core board, then I used the Water Effects with the nozzle and started "drawing" electricity arcs on the foil. After it dried I brushed on some Tamiya clear blue and then I cut apart the dried material into sections that were big enough to drape over each solar panel or "wing" of the TIE Fighter and sections to go over the wing spars and cockpit. On the wings I dabbed rubber cement on select areas to hold the dried material onto the wing (so I could later remove it if necessary). For the cockpit, the material actually stuck itself on there without glue since the surface is fairly smooth. That's all it took.

Water Effects could be used for a lot of other things requiring electric arcs, you would just need to cut a smaller hole in the tip of the bottle to make a thinner or bigger stream, depending on scale. I thought this would be good for Star Wars figure models; you could use this one as a Return of the Jedi Luke figure, or for an Emperor figure. Not to mention all kinds of monster subjects (Frankenstein...).

Keep up the great work over there!

Jason Daily (E-mail)

"A Few Corrections"

Dear *Modeler's Resource*,

I have written for two reasons: 1) to correct a mistake in print and 2) a rebuttal to your response to my printed letter.

First, the mistake...you printed my address incorrectly. Please print it as follows:

Ronald Baughman

DS-0988

1 Kelley Drive

Coal Township PA 17866

Second, you titled my letter "Action Figures vs. Models." You said how action figures and toys can be used in unison. I agree as I have done this in the past to add bits to my models and there is nothing wrong with doing this. I feel the purpose of my letter was misunderstood. I was expressing how a toy/action figure and a model kit are different and in different categories. A toy/action figure has its place, BUT does not replace a model kit.

Finally, to your readers: I seek hobby pen pals to share ideas, information, talk shop, etc. Please write to the above address to contact me. Please understand that I am "technologically deprived" at the present time. (I do not have computer access or use of SORRY!!!) I can ONLY be reached by letter. I hope this slight inconvenience does not influence responses.

Thank you, Ronald Baughman

"Enjoyed It!"

Dear MR-

I wanted to let you know how much I enjoyed the "Let's Sculpt" article by Martin Canale in the June/July #52 issue of *Modeler's Resource*. Not only was this article informative, but the amount of pictures and post article notes were fantastic! I feel most model magazines don't devote enough pages to this subject. While painting and construction are vitally important, so is the sculpting. Whether it be modifications to an existing kit, or building a scratch kit because what you envision doesn't exist. Please include more articles like this in future issues. I'd even like to see a series perhaps devoted to proportion and anatomy basics for novice sculptors. Articles on sculpting fabric and creating textures maybe. Maybe one devoted solely to face/head sculpting (capturing likenesses). I see a whole years worth of material, maybe from different artists. Not just dioramas (Keep those coming too!)

I've been buying your magazine off the rack when I'd see it for the last few years and recently went with the subscription. This was a wise move on my part. Not only has the quality and content of your magazine improved, but it's a nice treat to come home and have it waiting on my kitchen table from time to time. It's like having Christmas all year long. Thanks for the article. Keep up the great work.

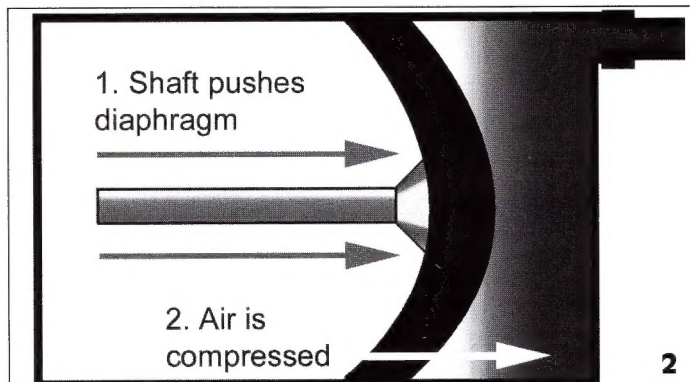
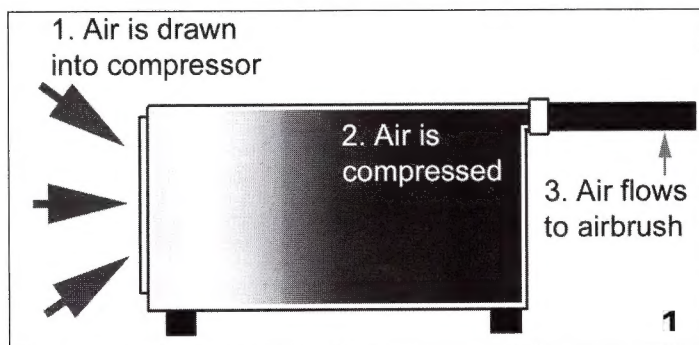
John Richey, Ventura, CA



Choosing the Right Compressor!

by Ver Curtis

another tips & techniques installment...



Perhaps you've just bought your first airbrush. There it sits on your project table, gleaming in all its newness and just waiting for you to use it for the first time. The only thing stopping you is ... air. There's plenty of it all around you, but short of breathing deeply and blowing as hard as you can, you have no way to deliver air to your new airbrush. I know how it feels. I faced this same problem after buying my first airbrush. After researching the various options, and through the process of elimination, I bought a compressor with which I'm quite satisfied. This article should guide you through a similar process.

As you probably know, airbrushes mix compressed air and paint, resulting in a fine spray which can be used to paint a variety of surfaces. There are several methods of delivering compressed air to an airbrush, but as we'll see, not all of them deliver the constant, reliable airflow needed to achieve good results with the brush.

Canned Propellant

You've probably seen cans of airbrush propellant on the shelves of your favorite hobby shop. Many beginner airbrushers will pick up a couple of cans of propellant with their first airbrush and assume they're set. After all, it's fairly inexpensive and seems like it should work. Unfortunately, propellant can prove to be both frustrating and dangerous to use. It's frustrating because the airflow can be less than consistent and it may deliver fewer psi (pounds per square inch) than you desire for the job. Additionally, it can be very irritating to run out of propellant at a critical stage of a project. Propellant can also be dangerous. Typically, it's a blend of isobutane and propane, which is highly flammable and can cause headaches or other problems for some users. (Read the warnings on the can sometime -- scary.)

CO2 and Air in Tanks

Some airbrush users buy large tanks of CO2 from chemical suppliers, or have SCUBA tanks or old tires filled with compressed air. The advantage to these methods is that they are absolutely silent. They also have their disadvantages as well. CO2 tanks and SCUBA tanks can be rather expensive, even if rented, and you will need to find a company that can refill the tanks when they're empty. Additionally, tanks tend to be very heavy when full, and not exactly the easiest thing to carry up and down stairs if you're not fortunate enough to have your hobby

room on the ground floor of your home. Tires can be easier to transport, but can be smelly and dirty as well as delivering a short, unreliable, or insufficient airflow.

Air Compressors

Air compressors are almost certainly the best method for delivering the required airflow to an airbrush. An air compressor is essentially a motor which takes air into one end, compresses it, and pushes it out the other end under pressure (see *illustration 1*). Before you rush down to the local hardware store to buy an industrial compressor, there are some things you need to be aware of. Foremost, those industrial compressors are built for powering nailguns and the like, not delicate tools like an airbrush. Besides that, they are NOISY. Some of them squawk louder than a chicken the size of Godzilla. You don't want one of those sitting next to you while you're trying to detail your latest, greatest project.

How a Compressor Functions

The most important thing to consider in choosing an air compressor is the tasks you'll be performing with it. Just like the airbrushes they power, compressors can be used for everything from decorating cakes and painting ladies' nails to painting automobiles. Since you're reading *Modelers' Resource*, we'll just assume that you're needing the compressor to paint models. You'll need to make certain that any compressor you choose will be suitable for that job, plus any other tasks you may want to perform. This typically means you'll need lower pressures for those fine details. For hobby use, you'll probably just need a compressor which can deliver at least 20psi, though you may find that 40psi or more can be quite useful when cleaning an airbrush and when spraying certain paints. On the other hand, if you were decorating T-shirts, you'd need something which could supply higher air pressures, like 60psi or more.

Diaphragm Compressor

In choosing a compressor, there are essentially two types to choose from: diaphragm and piston compressors. Diaphragm compressors use a shaft which pushes against a diaphragm and in turn pushes out the air. It's sort of the same principle as a bathroom plunger (see *illustration 2*). These compressors are usu-

ally small, lightweight, portable and rather inexpensive (typically in the \$100 to \$200 range). Most of them never need oil or other lubrication. Unfortunately, they can have their share of drawbacks. They tend to be a bit noisy, and the vibration they produce can cause them to scoot across the floor unless they're nailed down. The worst problems with diaphragm compressors usually involve damage from overheating. The more they run, the hotter they get. Since most of them don't come equipped with cut-off switches, they run constantly. That means your compressor's running the entire time you're mixing paints, gluing pieces, whatever. Unfortunately, if you shut it off after 30 minutes as some manufacturers recommend, it may be counter-productive. The rapid heating and cooling can further damage the compressor. If you decide to buy a diaphragm compressor, it's probably a good idea to get one with an auto shut-off switch.

Piston Compressor

Piston compressors are the other type of compressors. They work somewhat like a piston in an internal combustion engine, with the piston compressing the air in a cylinder (see **illustration 3**). This type of compressor tends to be more expensive than the diaphragm models, but can well be worth it. For one thing, piston compressors are much quieter. The "silent" type makes as little noise as a quiet refrigerator motor. I often use my "oilless" compressor while everybody else in the house is asleep, without complaint even from the bedroom next to my office. These compressors also have fewer problems with overheating and therefore, typically last much longer than the diaphragm models. Many of the high-end piston compressors will come equipped with an air tank which stores the compressed air. These holding tanks provide the dual benefits of assuring an uninterrupted airflow and extending the operational life of the compressor by reducing the amount of time the compressor needs to operate. (These compressors only run when the tank needs to be refilled with air.) Other compressors maintain a consistent airflow through a dual piston system. Based on personal experience with my own dual piston compressor, I'd have to say that this system can work quite well.

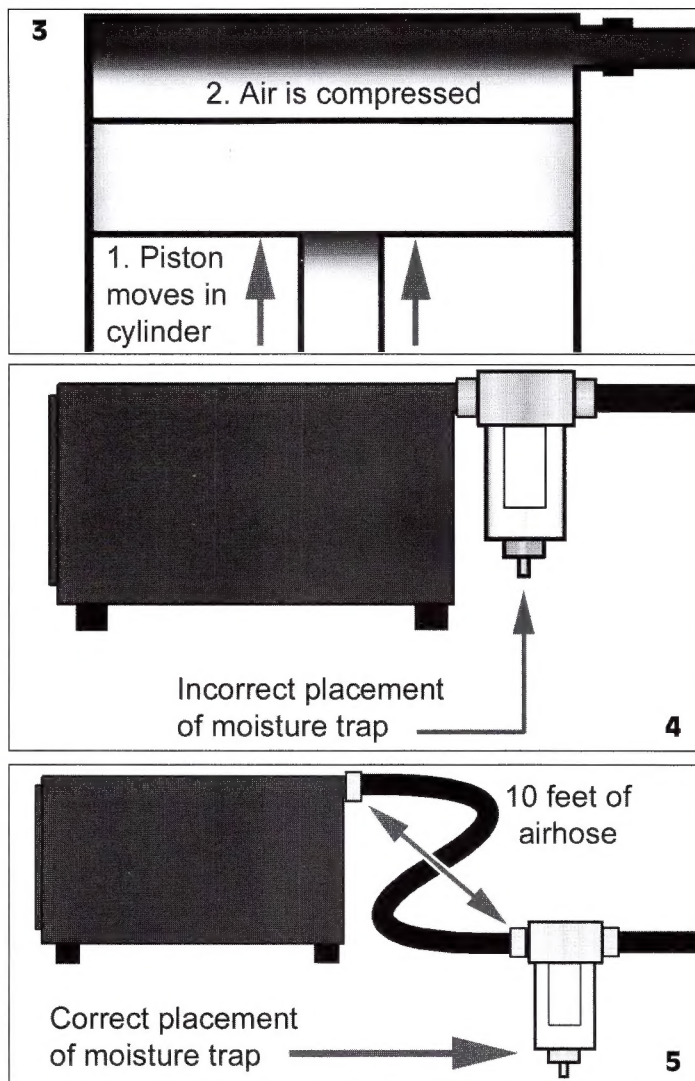
Silent and "Oilless" Compressors

There are presently two types of piston compressors on the market. "Silent" piston compressors, which need to be lubricated from time to time with special synthetic oil, and "oilless" compressors, which are packed with permanent lubrication. The "silent" compressors are typically more expensive than the "oilless" type. The "oilless" type will cost between \$200 to \$400, while "silent" compressors can cost between \$400 and \$1000. The "silent" compressors are really geared toward high-end, professional airbrush applications and users, and are more powerful and quieter than the "oilless" variety.

Compressor Features and Accessories

Air Tanks, as mentioned, can be quite useful for maintaining consistent airflow and for easing the operational strain on a compressor. Most of the high-end compressors come with air tanks, but one can be added to almost any compressor. If the compressor you choose isn't equipped with an air tank, don't worry about getting one right away. You may find that an air tank is unnecessary once you start to use your compressor. If you do choose to add one, you'll need to monitor the pressure when filling it, since the compressor won't automatically stop as it will on the high-end compressors.

Moisture Traps should be included with all air compressors; unfortunately, they're not. When air is compressed, so is the moisture that it contains (i.e., humidity). This moisture can collect



on the inside of compressors and air hoses and come out with disastrous results. The moisture combines with paint and comes out as a large blob on your project. To solve this problem, you can install a moisture trap. The trap consists of a glass or plastic cylinder with a filter built in which "traps" the moisture before it can get to the airbrush. For best results, the moisture trap should not be attached directly to the compressor, but should have about ten feet of airhose between it and the compressor (see **illustrations 4 & 5**).

Pressure Regulators are another item which in a perfect world would always be included with compressors. Regulators allow you to control exactly how much air is fed into the airbrush, giving you exactly the amount of air you need for the task you're performing. Combined with a dual-action airbrush, precise control over the airbrush's airflow is attained, allowing for a variety of effects. Good regulators will have a pressure gauge which allows you to view the airflow's pressure at all times. Many regulators also have built-in moisture traps, saving the expense and trouble of purchasing the two items separately.

A Foot Switch is a wonderful feature to have on a compressor. It allows you to turn the compressor on and off with your big toe while your hands are freed to continue painting. With a foot switch you can easily avoid overheating, because switching on the compressor only when you're ready to paint quickly becomes second nature. If the compressor you choose doesn't come with one, you may want to install a foot switch on your compressor.

Auto Shut-off can save your compressor from death by overheating. It's essentially a thermal kill-switch which shuts down the

Air Compressor...continued from page 9 •

compressor when it exceeds its operational temperature.

Cooling Fans are incorporated into many of the high-end compressors and provide additional protection against damage from overheating.

Making the Purchase

Now that you know the basics of choosing a compressor, you'll want to do a bit of your own research before purchasing a compressor. You'll want to compare individual compressors for their particular uses, capabilities and limitations. Pay attention to how many psi each model can deliver. Perhaps your best source of information on the suitable uses for individual compressor models is the "Bear Air" catalog (1-800-BEAR-AIR or www.bear-air.com). The catalog features a fantastic chart which shows a side by side comparison of various compressors and their suitable uses. Unfortunately, the newest catalog's chart doesn't include a category for modeling purposes. However, it shouldn't be too difficult to apply the chart's information to your needs.

As always, it's a good idea to comparison shop before purchasing. There are a lot of companies that specialize in airbrush equipment. Besides Bear Air, I've been very impressed with the selection and prices in the catalogs from Dixie Art (1-800-783-2612 or www.dixieart.com) and Pacific Airbrush (1-800-423-0250 or pacificairbrush.com). You might also look for compressors at your local hobby and art supply stores, surf the Internet and do your catalog shopping as well. Many catalog companies feature special deals such as guaranteed lowest pricing, free postage, etc.

One other option you might consider is buying a used compressor through an Internet auction site (e.g., www.ebay.com). Some great deals can be found through Internet auctions. Just remember that used compressors come with no guarantee that they will work. Though they may be much cheaper, it's more difficult to determine if a used compressor is going to be suitable for

your needs. If you're tempted by the low prices for used compressors, just consider the possible benefits and hazards.


Conclusion

I hope that this article has been of help in choosing an air compressor. After examining my budget and weighing all the factors (including the fact that I'd be using it for illustration as well as models), I decided on a Sim-Air TC 2000 from Dixie Art. I've been 100% satisfied with it, and couldn't ask for better performance specifically suited to my needs. It's a dual piston compressor about the size of a Chihuahua, and purrs like an overgrown housecat. Best of all, it never makes a mess on the carpet.



Sources

1. Compressor Buyer's Guide, "Airbrush Action Magazine," April, 2001.
2. Compressor Buyer's Guide, "Airbrush Action Magazine's" Website - www.airbrushaction.com/bgguide/comp0.html
3. Bear Air Catalog - www.bearair.com

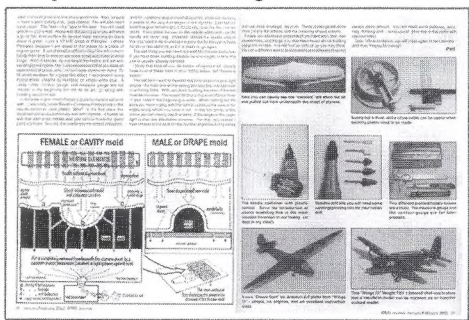


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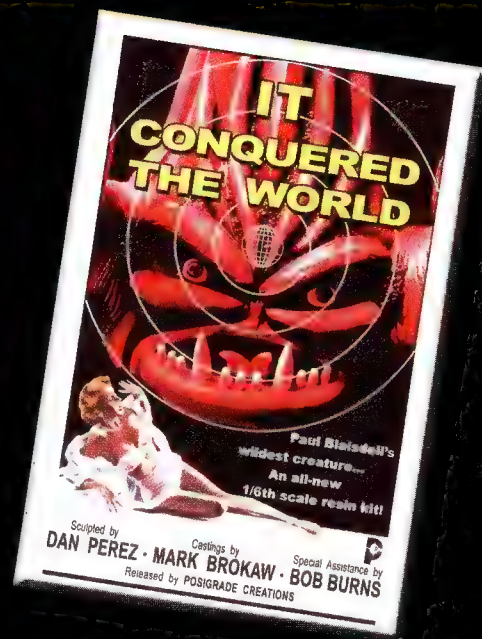
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IT

Conquered the World!



by Dave Bengel

"Every man its prisoner...every woman its slave!"

Now here's a monster kit! Really...it's 13 inches tall! This 1/6 scale kit was sculpted by Dan Perez, flawlessly cast by Mark Brokaw of Earthbound Studios, and is available from Tom Seiler's Posigrade Creations.

Dan Perez has done an exceptional job capturing the likeness of what is undoubtedly one of the silliest looking monsters in film history. Rumor has it the monster was designed to be kept in the shadows, never to be fully visible. Well, the director said, "Bring him out of the cave for the final confrontation!" So they did, and we saw..."IT"

This kit might go on record as the resin monster kit with the highest part count. Fifty-six pieces! (Photo 1) True, most of the parts are the tentacles, with a couple of unnecessary extras tossed in, but still very noteworthy. A fun feature of the kit is that it includes the castors that were used on the original prop to move it around. Oh great, here's a dilemma! Build the monster, or the prop? It's up you. What's the difference? What looks good on film does not necessarily look good in person. I opted to build it as a monster since the prop had



a very harsh and unrealistic paint job.

The first step was to scrub down all the parts to remove any remaining mold release. The part-fit is almost perfect. The arm-to-head (body?) joint not only allows for a variety of arm positions, but the fit is such that the arms can be painted before final assembly. This makes detailing the face much easier. The horns, as well as the jaw and tongue, can also be popped into place after painting.

The next order of business was to tackle the tentacles. I was thrilled that all of the tentacles came out of a one-piece mold. NO SEAMS to deal with. I loved it. They were cut off with my trusty-but-rusty wire cutters (Photo 2) and the bottom was cleaned up with my rotary tool (Photo 3). I dry-fitted (no glue) the four castors into the bottom to raise the body above my work surface. This let me superglue each tentacle into the body at the proper angle. I started at the back and used Magic-Sculp epoxy putty to blend the tentacles into the body (Photo 4). Six hours later (ha ha - but seriously, it did take six hours!), all 41 were done!

I primed everything with white automotive lacquer primer. White really makes the color pop out, and lacquer dries quickly so it is perfect for resin kits. I then airbrushed Golden's Burnt Umber Transparent into all of the crevasses. This is a "pre-shading" technique used by Tank and Aircraft modelers which puts the shadow onto the piece before the color coats are applied (Photo 5).

Unless otherwise mentioned, the paints I used were all Ceramcoat brand acrylic craft paint. I airbrushed the entire monster with bright red and highlighted with bright orange (Photo 6). I applied chalk pastels with a stiff brush for additional shading (Photo 7). I then sealed the shaded areas with a few light mistings of Testors Dull-Cote.

• Continued Next Page •



• IT!...Continued from page 13 •

Light coats are essential because, if the Dull-Cote is applied too heavily, the pastels may change color or even disappear altogether. The inside of the mouth was painted dark brick red, almost a brown color. The teeth were painted eggshell white then stained with The Detailer brown. This was just glopped on and the excess quickly blotted away with facial tissue (Photo 8). The claws were done the same way. Eggshell white was airbrushed onto the tips of the tentacles.



8

The kit includes two flying "Mind Control Delivery Devices." These were painted bright red and shaded with brown pastels (Photo 18).

The kit supplies a nameplate embedded into a small pile of rocks, but it does not include a base. I cut my own base out of 1-inch insulating foam using an electric knife (Photo 19). Then, with my rotary tool, I carved a texture into the side of the base; I did this right next to my shop-vac to suck out the dust (Photo 20). The edges were coated with spackle (Photo 21) and, after it dried, I spray-painted the edges flat black. The

Up next were the eyes. There were no pupils indicated on the sculpture, making symmetry quite a challenge. First, I painted the eye-balls eggshell white and then added black circles for the pupils, on top of which I painted slightly smaller green circles. Next, I painted in the yellow striations and a smaller black dot for the iris. A white "glint" was added to the upper part of each iris and, finally, The Detailer red to give the eyes that required bloodshot eyeball monster look (Photos 9-15).

"nameplate-pile of rocks" piece was glued to the foam with quickset epoxy. Next I covered the top surface of the base with Wasco's Instant Base Mix; I discovered this product while cruising through a taxidermy supply Internet site (Photo 22). You never know where you will find a useful product such as this. And it is "Instant"; it mixes with water and dries to a very good simulation of dirt. What could be better?

I was now ready to superglue the tongue and jaw into place. I tried something new to fill in the very small gap between the jaw and the head. After mixing some Liquitex Acrylic Modeling Paste with red acrylic paint (Photo 16), I used a small brush to force the mixture into the gap (Photo 17). This worked great. The arms were attached and filled the same way and "IT" was completed.

Here is a neat trick for painting raised logos that I used on the "nameplate-pile of rocks." First, I masked off the rocks using tape for the straight edge and Parafilm for the rocks (Photo 23). Then I painted the background black. After the paint was thoroughly cured, I carefully sanded the black paint off the raised letters (Photo 24). Now here is the really cool part - a transparent paint, such as Goldens, can be



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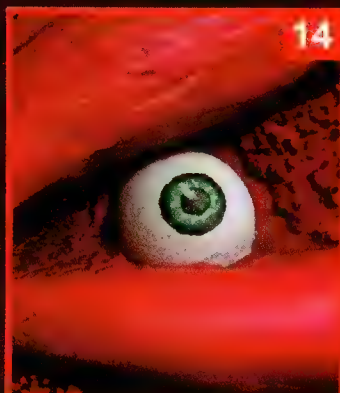


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The intricate process of painting and detailing the eyes is highlighted in photos #9 - 15.



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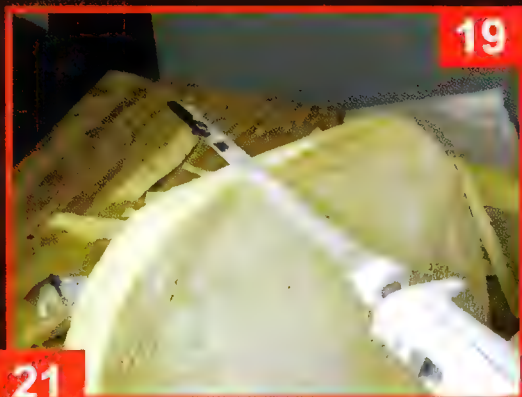
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airbrushed over the letters. Any color will work because the overspray will simply disappear onto the black background. Yellow was my choice as it provided a perfect match to the movie poster (Photo 25).

Fun with Photos

For the cover shot on this issue, I decided to recreate the climactic scene at the end of the film when "IT" bursts from the cave in pursuit of the Army Guys. My "set" was built from a 2' x 4' sheet of Styrofoam that I purchased from "That Really Big Home Improvement Store." I used the Hot Wire Foam Factory set of carving



23

tools to sculpt a mountain wall and cave opening into the Styrofoam (Photo 26). This was a quick and easy process. However, it should be noted that hot wire cutters will only work with polystyrene foams and NOT with a polyurethane type such as Balsafoam. It's also highly recommended working in a well-ventilated

area or, better yet, working outside. Another thing to remember when working with polystyrene foam is that most spray paints will dissolve it. If unsure, always test on a small scrap.



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To fill any holes and prime the surface of the Styrofoam, I brushed on a fairly thick coat of latex interior house paint. The mountain wall was then airbrushed with Burnt Umber (Photo 27). The ground was made from a bucket of dry dirt out of my backyard.

I had a great time building this, and always try to do something different and fun with each new kit I build.



The Korean War GI Joe (Photo 28) was perfect for the bazooka-carrying soldier in the foreground. The only modification he needed was to throw dirt on him to take down his plastic sheen for the photo. I mounted him to a stand for easy repositioning.

Lighting for the cover shot was very basic. I used a pair of 500-watt quartz work lights aimed onto a foamcore bounce card and a couple of mirrors (Photo 29).

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Piling on the



by Phil Sera

CONCRETE

- A "No Airbrush Zone" Article -

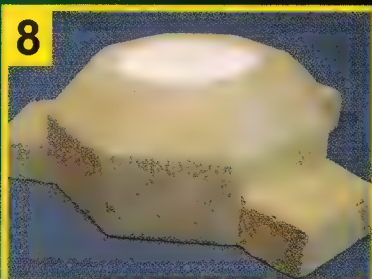
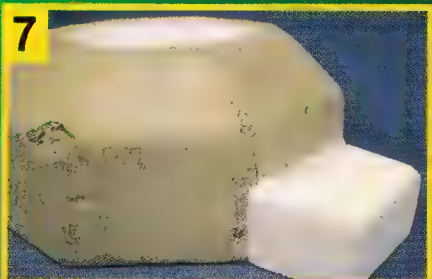
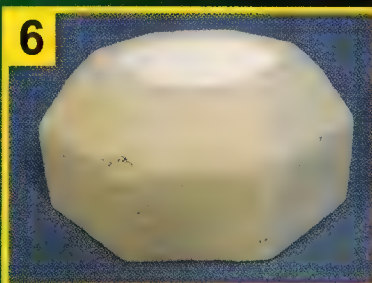
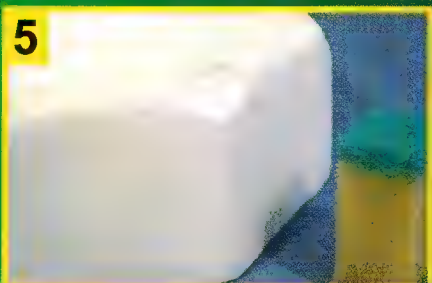
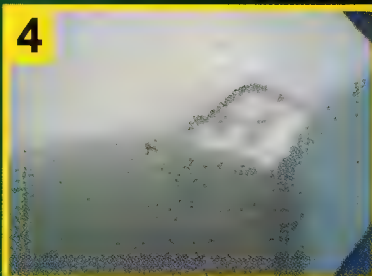
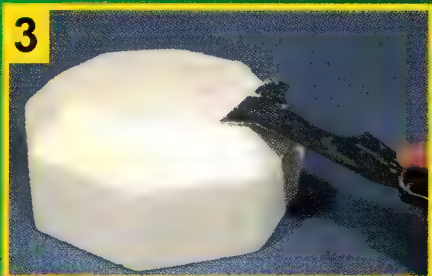
that was actually part of the packaging from a kitchen blender. It had a circular section on top that matched the circular base of the kit perfectly. Ah, Styrofoam. This stuff is so cool. As a kid, I had plenty of it around, and used it extensively for creating spaceships and scenery for my Star Wars figures. It comes in so many interesting shapes and sizes; it's a crime to just throw it away. But what to do with it? One of the easiest things you can do with Styrofoam is to give it the appearance of worn concrete by using a product called Woodland Scenics Foam Putty. For this demonstration, I am using an octagon shaped piece of Styrofoam, which looks almost like a little multi-faceted diamond (Pic. 1). Not sure exactly what this is - I found a bunch of them in the trash at work and thought they looked interesting, so I kept 'em. Scratch-builder's Rule #1: Don't throw anything away!

First I lightly filed off a few little circular thingies that were on the Styrofoam to get the piece as smooth as possible. Then I grabbed my tub of Foam Putty - this stuff is great, and it sticks to closed-cell Styrofoam like a dream.

You can usually find it wherever model train hobby supplies are sold as part of Woodland Scenics excellent Subterranean product line. (This putty is so light, when I bought mine I actually had to open the container to see if there was anything inside, because the tub felt like it was empty!) It's a good idea to "whip" the putty first before applying, until it is the consistency of cake frosting. As far as applying it is concerned, I just slathered it on. You can use a putty knife or spatula to apply the Foam Putty if you wish - I just used my fingers. It looks a little sloppy, but this first coat is primarily to hide the pebbly texture of the Styrofoam (Pic. 2). Depending on the type of Styrofoam used and its shape, this may take several coats. On the piece of Styrofoam I used for the Alien Pile, it took MANY MANY coats, primarily due to the unique geometry of that particular piece. Once dry, I sanded it down, but not quite completely smooth. I wanted to leave a little bit of texture, as this will help to create a more "cementy" look. Next I took a little more Foam Putty and applied it with a putty knife in a vertical direction (Pic. 3). The use of a putty knife will give this coat of Foam Putty these

When I first laid eyes on Fecture's "Alien Pile" kit - and after wiping the drool from my chin - I immediately started pondering ways to accent this magnificent piece of artwork. First and foremost, I wanted to restore the "missing" pieces of Alien anatomy that ended flush with the bottom of the base. That would require raising the kit up a bit, which then opened up a world of possibilities for expanding the base. After hemming and hawing for a while, I came up with an idea. Well, the "idea" ended up being a lot more work that I thought it would be, but I got the chance to try a bunch of new things and the results were well worth it. This is the one kit that I get asked the most questions about, but since I do not have any step-by-step documentation of how I did it, I will do my best to recreate some of the techniques that were used to achieve this "Tower of Terror"!

The main part of the converted Alien Pile base was created with an unusually shaped piece of Styrofoam



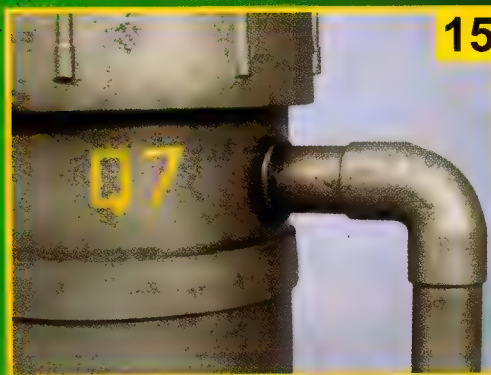
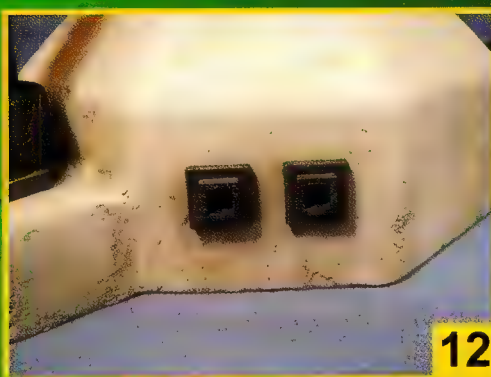
unique striations, which will mimic the way large concrete structures are formed. By applying the Foam Putty in the same direction all the way around, the striations created by the putty knife will be more uniform in appearance. I also took care not to completely cover up the first layer of putty with all its cool texture. The combination of the two layers will create a worn, almost crumbly look. Once dry, a light sanding was done to rid the piece of any little putty spikes.

To create the broken sections, I simply pinched off some pieces here and there. I concentrated these on the corners to help suggest the look of the concrete having been accidentally damaged (Pic. 4). I then dabbed some more Foam Putty in these pinched off sections, and textured it with the scouring pad from a kitchen sponge (Pic. 5). Anything can be used for texture - a rock, a ball of tinfoil, etc. Once dry, the piece was then painted (Pic. 6).

Now, time for some pipe! For the large pipe section, a quick jaunt to the plumbing section of the hardware store supplied me with some pieces of plastic drain pipe that were the same circumference as the top of my Styrofoam piece. These were fastened together with some five-minute epoxy. To hide the gap where they joined, I ran a strip of two-sided tape all the way around. This provides a nicer detail than just leaving the gap as is. A rubber washer or something similar would also work. The pipe was spray painted with Rust-Oleum "Hammered Finish" spray paint. This paint is kinda neat - it dries with a cool hammered metal texture to it and in a perfect scale for this project.

I decided to add some smaller pipes to the side of the larger to better mimic what I did for the Alien Pile kit. For these additions I first added a few small pieces of Styrofoam coated with Foam Putty in the manner described earlier. These were secured to the main piece of Styrofoam with a little hot glue and some toothpicks and blended in with more Foam Putty (Pics 7 & 8). For the pipes I used some copper elbow pipes (several cut pieces of PVC piping of the same diameter) and a few little plumbing accessories from my junk box (Pics 9 & 10). To obtain a nice finished look where the small pipes join the larger pipe, and also to hide any small gaps, I glued rubber washers on the larger pipe in those locations, which then creates the look of pipe flanges (Pic. 11). The small pipes were painted with the same "Hammered Finish" paint as the larger pipe.

On the Alien Pile conversion, there are some small "vents" that are actually just some of the many bits and pieces of interesting junk that I have accumulated over the years (as I said, don't throw anything away!). I have done something similar here - I just glued some small details around the



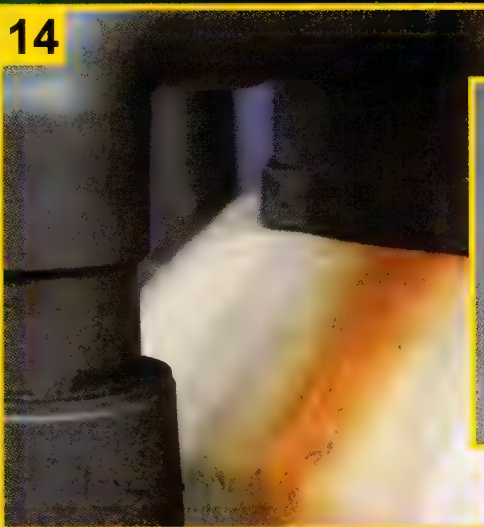
base and weathered them to give the appearance of old leaky machinery embedded into the concrete (Pics 12 & 13).

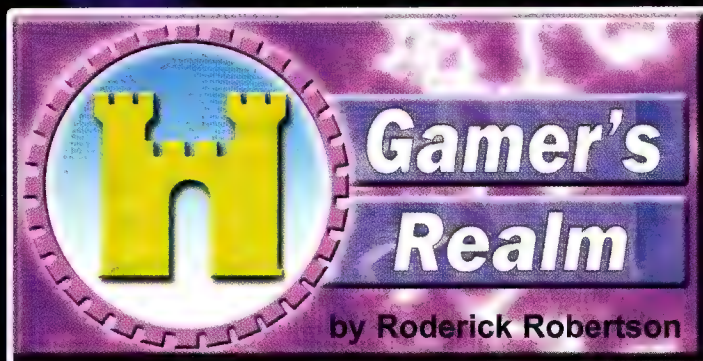
Speaking of leaky, one of the things on this base I was most pleased with was the rusty washes (Pic. 14). I was able to simulate, by only using paint, the staining effect that the constant dripping of water has on concrete. I first washed on some Delta Ceramcoat "Golden Brown" and applied it in the same downward direction that water would normally travel in. I then quickly rinsed my brush and while it was still damp, used it to fade out the edges of the "Golden Brown" wash. This will help to eliminate that hard edge that sometimes occurs when the wash starts to dry. I next washed on Delta "Terra Cotta," but made sure to not completely obscure the first color; I kept it more or less centered within the Golden Brown. Next, some "Burnt Sienna" was applied in the same manner as the Terra Cotta and topped off with a wash of "Burnt Umber." The trick is to apply the paint as if it were actually the dripping water in a downward motion.

Another neat trick that can be used for weathering metallic objects is to sponge some water-based wood stain on them. This creates a cool "tarnished" look and when it dries it has an interesting sheen to it. You can also take that wood stain and mix in a few drops of black acrylic paint to create an oily wash, which is also great for creating drips and pooling puddles of filth.

Finishing details included the application of some strategically cut airplane decals (Pic. 15), and an all over dirtying up of the piece with multiple washes of browns and black (Pics 16 thru 18).

The Alien Pile base expansion was a helluva project and A LOT of work, but it was also a lot of fun. It was cool to take all these different parts and materials and combine them into something unique. That's what I love about this hobby - there are so many tricks and techniques at your disposal, you can never be bored!





First, a word of introduction...My name is Roderick Robertson, somewhat known in the role-playing world as an author of RPG supplements, but a new name to modeling and miniatures. I've enjoyed miniature figures ever since my father gave me 54mm Romans and Gladiators for my 5th birthday. I became enamored with the Airfix HO/OO scale figures a few years later, then migrated through Major Matt Mason and GI Joe (the original 12" action figure, not the 5" figures of the early 80s!), back to Airfix and finally, I discovered the world of 25mm lead figures - Hinchcliffe Minifigs.

For the last 25 years I've bought and painted 25mm figures. (A very brief foray into 15mm convinced me that I would rather stick to the larger size, even if it meant fewer figures and more room dedicated to them.) Originally I painted with model car enamel, but discovered water-based acrylics and never looked back. I was happy to get rid of the need for thinner!

Today's Column

For our column's premier, we'll take a look at some 25mm Lord of the Rings figures sculpted by Alan and Michael Perry, produced by Games Workshop. Gandalf, Frodo, Sam, Merry and Pippin are found in the Fellowship of the Rings boxed set, along with Aragorn, Boromir, Gimli and Legolas. Arwen is sold as a blister pack. The fellowship figures are all single castings, but Arwen comes in three pieces: two horse halves and her sword hand.

The first thing to do is to check figures for mold lines, flash and tags. Mold lines occur where two sections of mold meet up. These figures are all pretty clean - only Gandalf has noticeable mold lines and they clean up pretty easily. Flash is excess metal that is squeezed out from the mold lines. These figures have none. Tags occur where vents allow excess metal to escape the mold. The figures are full of tags - poor Merry has the worst set.

A sharp hobby knife will clean up most flash and tags, a set of small files will help you with major flash and mold lines. Once the figures are cleaned up, we need to check to see how well they fit their bases (and



Figures from Games Workshop: The Hobbits (above), Mounted Arwen with Frodo (middle), and the wizard, Gandalf, all painted, flocked and ready. Let the games begin!



The figures laid out for inspection. Below: Poor Merry, he's full of tags!





Above left: First Fitting: a few problems to fix. Middle: Asfaloth is falling apart! Right: Above: All-purpose gap fixer...and it works on walls too! Below: Waiting for putty to dry before sanding it down.

for Arwen, how well the parts of the figure fit together). Games Workshop packages separate bases for each figure with a tab on the figure base that slots into the base. Sometimes these tabs are too big or too small, or are bent.

We see that some of the figures fit their base pretty well, while others are jammed in and still don't fit. Arwen's horse (she calls it Asfaloth, which, in the book, was the name of Glorfindel's horse) has some major problems, mostly because the smaller piece of Asfaloth is a little warped, creating some severe gaps. Also, Asfaloth is strangely posed - I checked the official Games Workshop website [<http://us.games-workshop.com/thelordoftherings/default.htm>] and they really did mean to have the horse's head that close to the ground. Hmmph, I'll have to raise his right hind foot a little bit to make him stand upright a bit better.

To fix Arwen we'll need some gap filler. I use wood putty - it fills well and is easily sanded or carved with a hobby knife. While I'm at it, I'll use some aquarium gravel to add rocks to Arwen's base, coincidentally raising Asfaloth's hind foot and tilting him back so he looks like he's leaping forward instead of tripping. I've applied some gap fixer to the rocks, though I plan on using flock on the base. And the other figures have had some putty added to cover the gaps between the tab and the edges of the slots.

My Priming table is an old bar stool I bought at a garage sale for \$1. Strip off the bright orange seat and cushion and voila, a stand for spray painting. I use old newspapers held on with four clothes pins. Only once did I spray finished figures with primer instead of varnish - after that I took to wrapping some bright orange tape around my primer cans as a visual clue.

And now the gang is in their new white duds. I prefer to undercoat with white almost always. With the craft paints I use, you'd have to paint the areas you want bright with white anyway. I find it's always easier to darken a figure than to lighten it!

The first thing I do is undercoat all exposed flesh with a wash of some dark brown. I much prefer brown to black because it looks more natural. I have several different browns I can use, and vary the undercoat depending on whether the figure is male or female - males usually get a darker coat. Note that I've done Arwen's hands - during my research for clothing colors I discovered that she's wearing gloves. Oops!

Next I go over the fleshy bits with my flesh colors - again, males tend to get darker flesh colors than females - especially female elves. The technique I use is a bit wetter than drybrushing; sometimes I've heard it called wetbrushing. The intent is to get good coverage of the higher surfaces, while retaining the dark brown undercoat in the eye and mouth areas.



Arwen is all ready to go!



The gang is ready for their undercoat.

Figures on the spray table ready to prime.



White underwear and all!



Everyone is so tanned in Middle Earth!



Now I need to research the colors worn by the characters. Fortunately, my wife is a big fan of Tolkien and has collected almost everything in print about the movie.

Once the colors are known, the search for the perfect paint color takes place. Since I have a rather large collection of paints, I usually have the right paint for the job at hand. But occasionally I need to mix something special. Basic blocking of the clothing is relatively easy, but can get boring. I don't like to do a lot of detail work at this stage since it's all too easy to mess something up. Bases are painted brown so that once they are flocked, any thin patches will show as dirt.

Swords were base coated in grey. I find that most metallic paints let the undercoat "bleed through," so choosing the right undercoat for metal is important. Next I applied a basic coat of Iron, followed by dry-brushing with silver to accentuate, but not dominate, the blade. Arwen's blade is of better quality, so I used silver as my basic color, highlighted with lighter silver. I examined the various books to determine that the hilts of the hobbits' swords are simple dark iron with dark brown grips, while Frodo's Sting and Gandalf's Glamdring have silver pommel and cross-guards. Sting also has a spiral pattern in silver on the brown grip. Arwen's sword has a brown grip with a gold pommel and gold spiral pattern.

The Hobbits need their hair done, so back to the books to determine that Frodo is the darkest of the lot with dark-brown hair, Pippin has a mousy brown, and Sam & Merry are dark blondes. (Part of the trouble of working from movie stills is that lighting varies from shot to shot, changing the colors of hair and clothing quite a bit).

Next, the hobbits' backpacks. I chose various shades of brown for Frodo and Merry and a grey for Sam, based on various pictures of the hobbits from the front - no one has taken pictures of the packs. After the basic blocking of the colors, I washed with black to darken the browns and form the shadows in the packs themselves.

Gandalf was pretty much done with only grey for his robes and a blue-grey for his hat. However, I noticed

Left: Some of the research materials used for this project.



Backpacks painted white.

Left: Basic blocking of clothes done



Backpacks blocked in with solid color.



Backpacks with wash applied.

that in a number of illustrations, his outer robe was a slightly rusty hue, so I drybrushed it with a grey-brown color. This helps accentuate the two different layers of cloth. The real job for Gandalf was his face and beard. Fortunately, his face came out of the flesh stage extremely well, so I didn't need to do anything with it. His beard is white with grey streaks up around his mouth, so first I painted the beard and hair an off-white, then washed with black, and drybrushed with a lighter off-white.

Arwen went through a similar process for her hair - dark brown blocking, black wash and dark brown highlights.

Asfaloth the horse was painted an off-white. (I try to stay away from straight white and black, preferring off-whites and dark greys or dark browns.) His mane and tail were left primer-white, but then washed with light grey and highlighted with a slightly yellower off-white. I used the grey wash on his muzzle and on the lower legs. A slightly brownish off-white was used sparingly on his hooves. The rocks were painted a medium grey, then highlighted once with lighter grey and finally with off-white.

Finally, Asfaloth needs his harness painted. More research to find out that his basic leather work is simply brown, his saddlecloth is grey with a silver design (pretty much hidden by Arwen's skirts) and a sheepskin is just visible so that will be painted an off-white with brown wash. Arwen has a sheathe for her sword, plus what looks like another sword on Asfaloth just forward of her right knee. Asfaloth's metalwork looks to be bronze, with a silver bit. No one has a picture of the stirrups, so I'll just paint them iron.

Finally it's down to touch-ups, buttons, and other small chores, then we're ready for flocking the bases. I mix a small amount of basic white glue and water to make my glue - this brushes on better than pure white glue. I use a large old brush that is kept specifically for this purpose. The flock is basic green flocking for model railroads. I use two old blister packs as my flocking system - I place the figure in one, then pour



A



B



C



D

• Painting Gandalf •

The process of painting Gandalf shown in the four photos above. A: painting the beard and hair off-white, B: black wash is applied, C: drybrushed with a lighter off-white, D: Completed Gandalf.

Continued Next Page



Arwen's painting. A: painting the hair dark brown, B: black wash is applied, C: drybrushed with a lighter brown, D: Adding Asfaloth's harness.



flock over the base from the other. Once the base is well covered with flock, I use the handle of an old brush to press the flock into the glue, then dump off the excess flock. This gets rid of most of the excess flock; for the rest I use the handle of a hobby knife to gently tap the bottom of the base to knock more flock off, then blow the figure to remove the last loose bits.

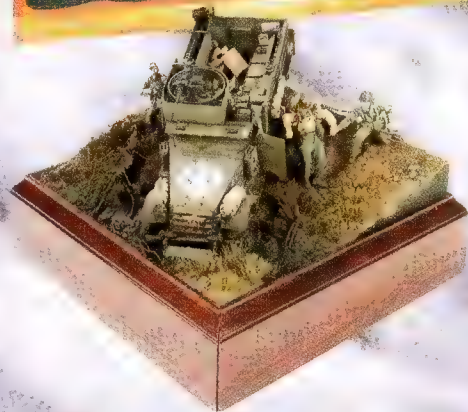
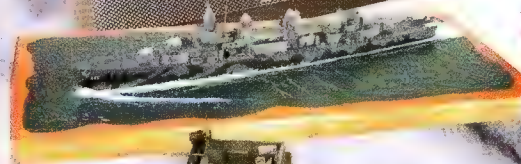
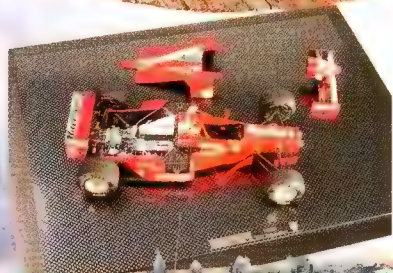
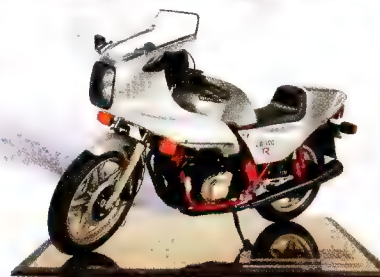
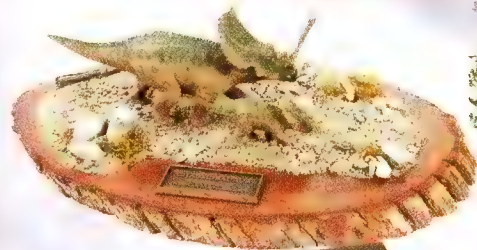
Finally, the figures are done. The last stage is to spray matt varnish on them to keep paint from rubbing off in transport or during use.



The Fellowship is completed and ready for the battle!

TAMIYA CON 2003

First Prize Winners in their Categories!



Winner: Sean Ricci



Trip to Japan Winners!

Winner: Bill Attridge

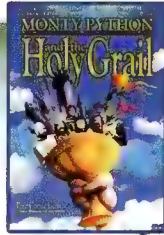
Winner: Frank Harmon

Winner: Plummer



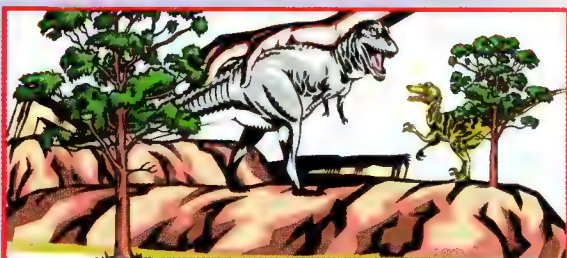
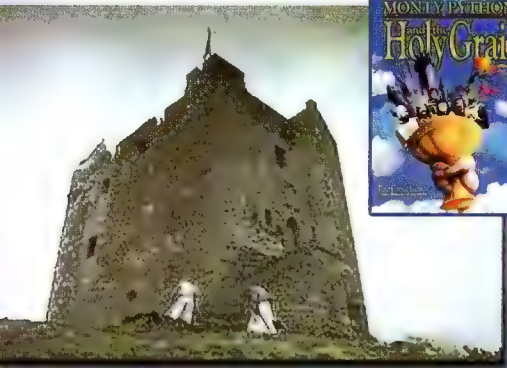
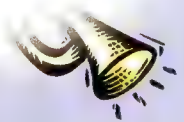
TamiyaCon continued on page 41...

MONTY PYTHON'S



CASTLE OF A-a-a-a-a-r-g-h

by Fred DeRuvo



• The Art of Creating a Landscape for Your Models or Action Figures •

Simply Bases

Fortunately for me, the company that was asking me to create the 18" high castle to use as a photo backdrop (for the new 7" tall figures they would be releasing/distributing), also provided me with a few shots of the castle exterior to steer me in the right direction. After that, it was onto the Internet for more shots and I also rented the movie to reacquaint myself with the look of the castle. They weren't looking for an exact replica of the castle, nor did they expect it to be in scale (which was good considering it would have been at least six times taller than the 18" they wanted it to be!).

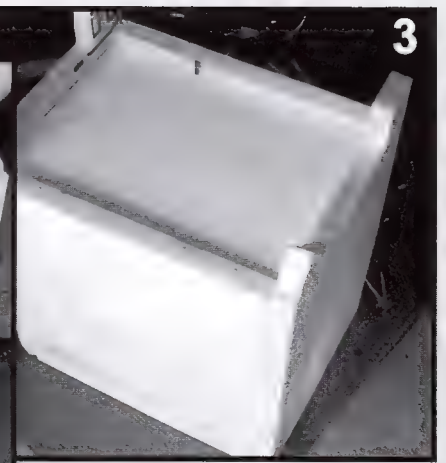
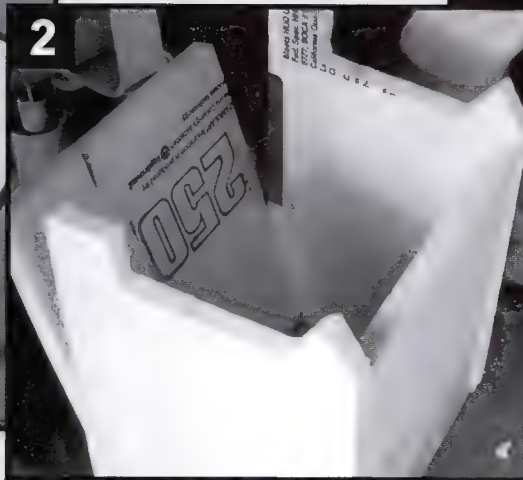
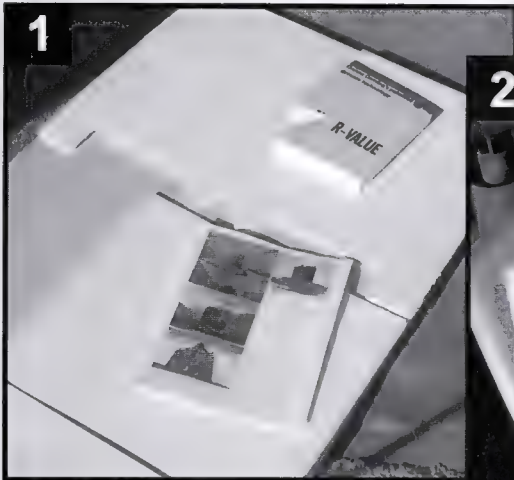
For those who have not enjoyed this classic movie from the quintessential British troupe of comedians, the story is a simple one. King Arthur is on a quest to the Round Table. Along the way, he meets and invites a variety of noble knights to join him. Once they get to the castle with the Round Table, Arthur decides that they shouldn't go there because the place is just way "too silly." So, he and his knights continue on and are thus met by the Lord on High. The Lord expresses to Arthur that his (Arthur's) purpose is to search for the Holy Grail. The movie progresses from there and Arthur and his men are met with a myriad of notable people and exceptional circumstances like the Killer Rabbit to the rude French Knights.

The funny parts of course are not necessarily the situations themselves, but how Arthur and his men react to them. Classic Python for those who are into it.

But now, without further ado, let us move onto the reason for this article: the construction of the Castle of A-a-a-a-a-r-g-h! You'll have to see the movie to find out why it's referred to thusly - sorry!

I must admit that I was never fully a Python fan, so when I was approached and commissioned to replicate a castle that was shown in the latter scenes of the movie, "Monty Python and the Holy Grail," I knew I would have to do some research since it had been such a long time as I had seen the movie.





The Materials

I took a trip to one of my local hobby shops to purchase a number of plastic sheets similar to what I used in my construction of the diorama walls for the Scooby Doo article I did previously (shown in issue #39). I wasn't sure I would use them, but I wanted to have them on hand in case. These sheets, produced by Precision Products (<http://www.aiii.biz/>), are very well detailed, come in a variety of scales and designs and are easily trimmed and mounted to something like Foam Core™ to create the solidity of a wall. At this point, I wasn't sure if I wanted to simply carve the walls out of Balsa Foam™, or cover Foam Core with Aves Clayshay™, or if I wanted to use the preformed walls from Precision Products. Obviously, I had a number of options, but since time was the dictator, I had to use the method that best suited that amount of time I had available to me.

After Considering All the Options

When the rubber finally met the road, I actually decided to do something completely different. I chose to use insulating foam and using the templates I had made from Foam Core, I cut the shapes out of the insulating foam (Photo 1). I had decided that it would probably be best to keep the structure as light as possible since it was on the large side. The insulating foam would allow me greater flexibility in creating the walls than using the Foam Core and I could more easily carve divots and patterns into the walls if I chose to.

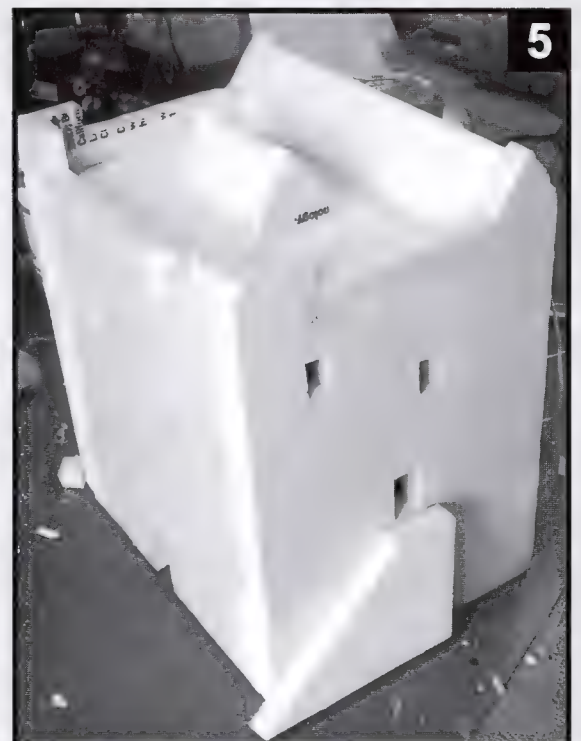
Once I had cut out the walls, it was easy enough to tack them together with toothpicks to get an idea of how things were fitting together (Photo 2).

I tacked the walls together with toothpicks so I could get a good idea of how things fit (photo 3) and utilized some great tools from X-acto® to easily trim away excess foam and carve the staircase for the side of the castle (photo 4). Photo 5 shows the placement of the staircase and the roof peaks. Windows and doors have been cut out as well.

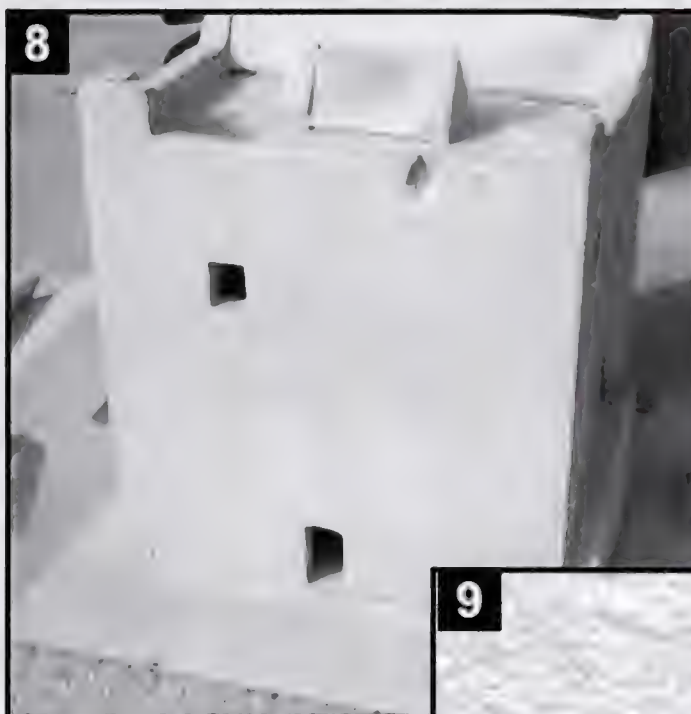
The Aging Process

I used the sculpting tool shown in photo 6 to create pockmarks, divots and a sense of aging for the castle. Like erosion, this was randomly done over the entire area of the castle, but mainly concentrating on the top walled area near the roof.

I had already decided that I was going to cover the complete exterior of the castle with some type of putty, which will allow me to create more of a sense of texture and age. I had a number of options at my fingertips, so I wasn't quite sure which way to go. I could use a Stone fleck type paint to simply add the texture I wanted. I could also cover the entire outside surface with joint compound and then create a texture from that. Another avenue to choose would be to go with something much lighter than joint compound - plaster - and then add texture to it. There are even other ways to go, as I'm sure you may be aware, but these three were the ones I limited myself to for a choice.



• Continued Next Page •



Ultimately, I opted to use the lighter weight plaster and simply spread it LIGHTLY over the entire exterior, then attempt to apply a surface texture in that medium.

The Surface and the Texture

Once I spread the plaster mixture onto the surface of the castle, I bunched up a paper towel and dabbed it over the surface (photo 7). As you can imagine, the paper towel tapped down part of the plaster while pulling up other parts. It created somewhat of a stuccoed effect. The reason I did not want to try to create a look of bricks or stone-upon-stone was simply because the castle was too small for that. I could also have made it look like the castle was made of concrete blocks, but the more I thought about it, the more I thought a stucco exterior would be more effective in this scale.

I was somewhat satisfied with the results, but it wasn't complete. Certainly, the castle still needed to be painted, but prior to that I wanted to be sure that the surface texture was what I want-

ed before moving onto that step.

More Texture!

At this point, I decided to spray the entire exterior in a mixture of white and gray primer to get rid of that pink. This would also serve to seal the plaster. I had to experiment on another piece of insulating foam, because if a lacquer-based primer was used (and some don't say it on the can or label), then it would eat through the foam. The best ones I found for the job (that I had on hand), were the Tamiya brand of spray can primers.

Once the entire castle was primed and dried, I chose to spray the whole surface with the Stone flecking paint. There are a number of brands available. Remember to read the label because with some you DON'T shake the can and with others, you DO. This added to the texture I had already created, but gave it more in spots. The final color would change to a darker gray as opposed to the tan that it is here, but I was liking the results (photo 8). The inset shot (photo 9) shows a closeup of the grain or texture. What had been done previously by patting the plastered surface with a paper towel could still be seen, yet the addition of the fleck texture provided more of a variegated surface to it.

Once this surface dried completely, I could go in with washes to weather the surface and bring out the detail even more.

The Joys of Weathering

As you undoubtedly know, there are any number of ways to "weather" a surface. It depends upon a number of things, like what you are attempting to create and what the actual surface is supposed to be made of to begin with. England is a very beautiful and green country. The reason it's so green is simply due to the amount of rain and drizzle it receives. With rain and drizzle comes molds and mossiness. It would not be unreasonable to have parts of the exterior that might not see as much sun as the other parts have a greenish tint to them, at least to my way of thinking. The exterior might also be "stained" darker because of all the wetness. You can easily see this in the small photo of the actual castle used in the movie, shown on the first page of this article.

Because of this, I wanted to utilize a few products that could bring about the desired results. Before I did anything at all though, I opted to apply a coat of flat clear, in the form of Testors DullCote™. This would ensure that what I had done already

would be protected from anything that came after it. If I needed to add a sense of wetness to any surface areas that could easily be done with clear gloss.

Design Master Saves the Day!

You may recall that in one of our recent issues, we highlighted a product produced by Design Master called, Blackwash. Well, my disappointment came to the surface when I found that this product had been discontinued. Realizing my frustration, the good folks at Design Master found a place that had five boxes of the stuff left and were willing to sell the whole kitnkaboodle to me at a reasonable price. SOLD!

In order to use this spray, I had to be sure that what I had done previously to the castle exterior was completely dried AND sealed, otherwise it was very possible that this Blackwash would eat through to the foam and the create pockmarks or even holes. This would not be a good thing, so I exercised my patience and waited.

Once I felt that everything was a go, I began spraying in a hit and miss pattern. I didn't want things to look too even, so I hit it heavier in one area and lighter in another. You know, the problem with something like this is that it's too easy to go beyond what you were really attempting to accomplish! You can always add more paint/wash, but lightening it once it's applied is another story altogether.

Making the Scene with Mossy Green

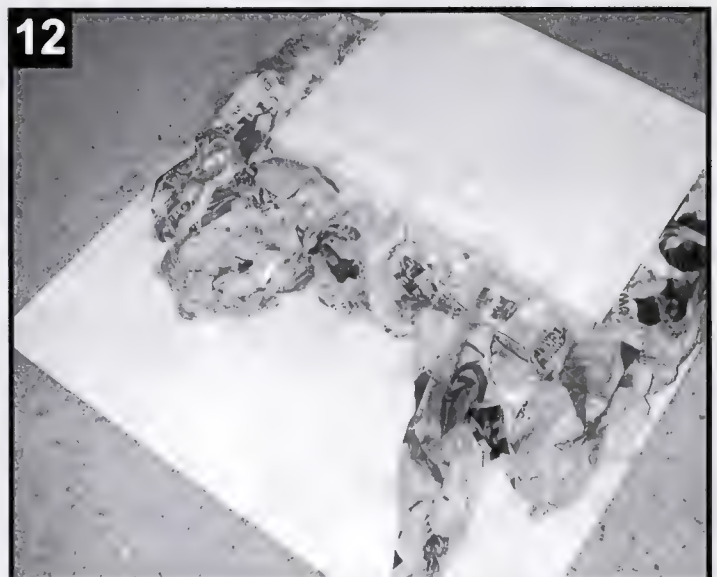
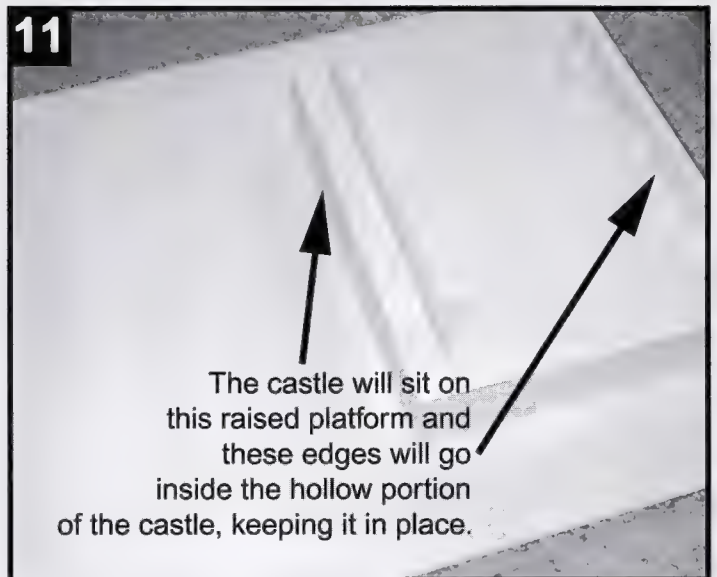
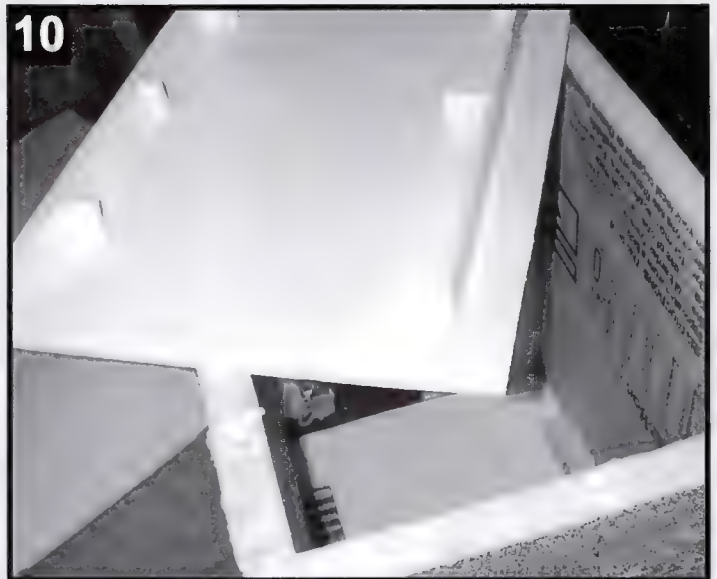
Again, when creating a sense of moss or mold on something of this scale, it's much easier to simply go for the essence of it. I decided to simply use a real sparse sprinkling of one of Woodland Scenics' Blended Turf products. This is easily utilized by lightly brushing on an adhesive that will dry clearly and then lightly sprinkling on the turf. I concentrated the turf along the top of the wall at the very top of the castle and in a few other areas, like the stairs. Again, I made sure not to be heavy-handed. I used bits of Woodland Scenics' Lichen for around the bottom of the castle wall where it meets the ground. This was done for two reasons: 1) to add more color and 2) to hide any spaces between the wall and the ground.

The Hills are Alive!

If you've seen the movie, you'll note that the Castle of A-a-a-r-g-h! is actually on an island and it sits on the highest part of the island with land sloping down and away from it toward the water. I didn't want to make a huge base, but wanted to have it reminiscent of that scene, so I cut out a piece of Foam Core and created a base that the castle would simply be placed on, but could easily be removed for packing and shipping. **Photo 10** shows the start of that with the piece that actually contacts the open part of the bottom of the castle.

To create the hills, I built up an area of the base where the castle would sit (**photo 11**). I used newspaper and taped them into place (**photo 12**) to create the hilly slopes. Then, I began doing what I've done many times previously by using Woodland Scenics' products to create the hilly slopes and added rocky outcroppings to give it some contrasting color. This is always the fun part for me. I love creating bases and dioramas, the way some modelers enjoy putting together car models.

I'll go into a bit more detail here for those who have missed previous articles or don't have them handy. Once the newspapers are taped into place, defining the hills, the next step is to take Woodland Scenics' Plaster paper, cut it into manageable lengths, dip each length into water one at a time, then place them over the newspaper and base (**photo 13**). You want the base including newspaper completely covered. Once done, you'll want





to rub over the areas where one piece overlaps another piece. This will eventually harden just like a cast that holds a broken bone in place. For now though, you've got some time (**photo 14**).

Once this plaster paper is completely dried, you will then begin the process of creating the landscape. I decided to add a large rock made from Hydrocal™, by using white glue to affix it into place (also seen in photo 14), then, as I've done before in other dioramas, you'll want to begin using the various pigments from Woodland Scenics to create your color undercoat. I'm going to use Earthtone pigment, which is liberally brushed on. From here, I'll begin sprinkling a variety of things over the top to create that look of grass and dirt. For good measure, I'm even going to use some Clump Foliage to break up the monotony of the ground. This is really a fun process, one I never tire of and the results are always amazing to me.

The rocks are done very easily by simply spraying on the water-based pigments from the sprayers. Here, depending upon what color scheme you're going for, you'll use certain colors. As they literally run together (no brushing required), you'll be amazed at how well the rocks actually DO look like real rocks found in nature. The pigments in spray form and finished results are shown in **photos 15** and **16**.



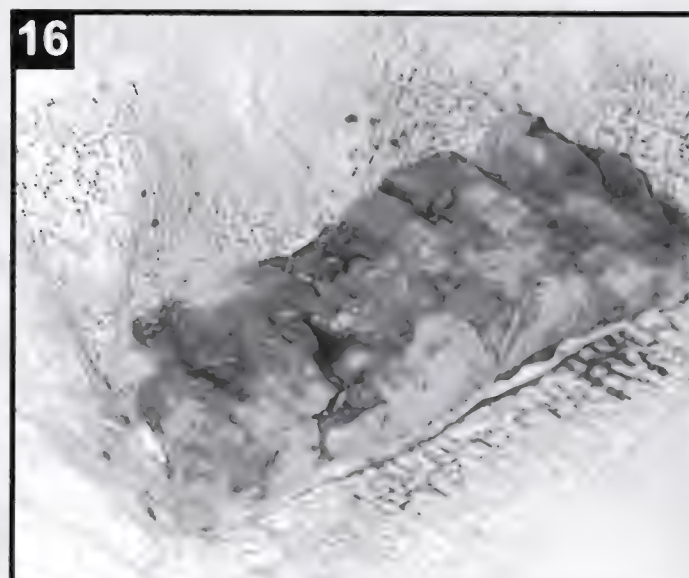
Blackening the Windows

Since there was not going to be an interior, it wouldn't do to have anyone being able to look inside, so I simply sprayed one side of some Foam Core flat black, cut out shapes larger than the existing doors and windows and glued them into place from the inside. Now, with the castle effectively done, it was time to move onto the base.

The Roof! The Roof! The Roof is on Fire!

Once I had everything painted to my liking, the only thing that was left to do on the castle itself was to paint and add the roofing. I did this by using the Precision Products styrene sheets. I simply chose one that I thought looked like a roof, cut it to fit and glued it in place. There were two roofs that needed to be done, the larger one in back and the smaller one that was in the middle.

I wanted to do something different for these roofs, so I used Rustoleum's American Accents Authentic Light Patina. There were three steps to this process and let me tell you, it was extremely easy to accomplish. The kit includes a spray can of Metallic Base coat, a small can of Patina top coat (that is brushed on with the included foam brush), an abrasive pad and gloves. Oh yes, you also get an "Ideas Booklet"! Anyway, it's a matter of



spraying the base coat, allowing it to completely dry, then gently rubbing this dried base coat with the abrasive pad. The second step is where you simply sponge the Padina top coat with the sponge brush, then immediately use a damp paper towel to "...dab the exact look you want." (photo 17).

You know, with companies like Rustoleum, Krylon, Design Master and a few others, they are taking the pain out of being a hobbyist and giving us more time to simply enjoy the hobby. I really liked the results that I was able to achieve in a very short period of time.

I used the new Testors Contempo to airbrush some weathering onto the walls of the castle (photo 18).

But of course, I wasn't happy with the initial design, so I went back and added to it, making it look more like a castle by adding edges and additional panels made from Foam Core (photo 19).

The Castle of Avalon is a high was done (see photo on first page) and just in time for the Toy Fair in NYC. This was a fun project and now I have to turn my attention to more models that are on my workbench waiting for me to do something with them and then after that, it's off to create another base for this column. Thanks for joining me and we'll see you next time!



Testors Contempo was used for weathering the walls (left) to complete the look of our castle.



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Get a Grip!

By Fred Jandt

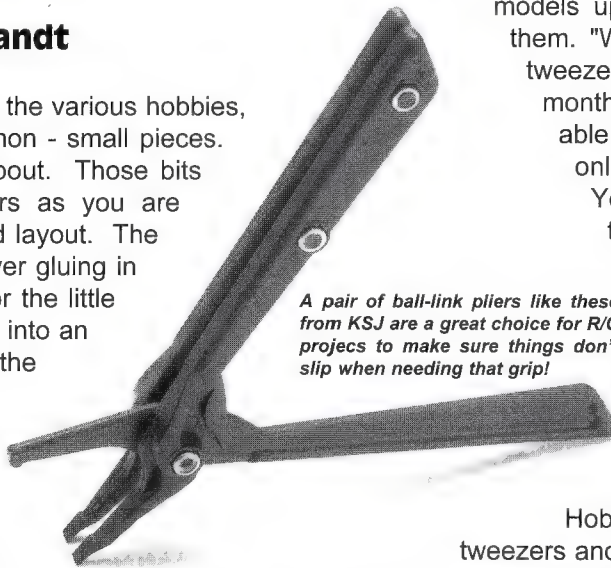
Despite the differences between the various hobbies, they all have one thing in common - small pieces. You know what we're talking about. Those bits you fumble with in your fingers as you are putting together a model railroad layout. The tiny plastic parts you agonize over gluing in the right place on a model kit, or the little nuts and bolts you struggle to fit into an R/C car or plane. Regardless of the hobby, everyone has come across some small part on which they need to get a better grasp. So we asked some dealers with experience in various hobbies what they recommend to modelers and hobbyists when they simply need to get a grip. It's recommended that you check with your local hobby shop to secure these items. If you come up empty there, head on over to the Internet.

Clutching R/C Products

For R/C vehicles, a gripping tool isn't used in exactly the same way as other hobbies. Here, it is more useful to be able to adeptly manipulate a small piece than it is to simply hold it securely. According to Tom McCoy of Performance Hobbies in Vestal, N.Y., every modeler needs proper pliers. "I'm a big fan of Craftsman or Wiha stuff, some of the best gripping and cutting pliers are made by Xuron. They cost more money, but they are worth it. For helicopters, the things to use are good ball-link pliers by JR or Revolution." But McCoy has other ideas too. "Another good thing is Irwin Quick-Grips. They work phenomenal for airplanes and stuff. I use them to rebuild recoils and they keep it from blowing all over the place." John Glennon of Hog Heaven Hobbies, Sturbridge, Mass., couldn't agree more about pliers, but with a slight twist. "Probably the single most popular thing is ball-link pliers. Every brand I have I sell a lot of - Sentry, KSJ, Ace. You can't keep them in stock," Glennon says.

Putting the Clamp on Models

"Model building is very much about holding a single piece still while it is being worked on. Whether you are gluing together a kit or finishing it with detail painting, holding it still is one of the key factors in a successful project," says



A pair of ball-link pliers like these from KSJ are a great choice for R/C projects to make sure things don't slip when needing that grip!



The Model Pal from Virtual Industries is perfect when extra control is needed to handling smaller pieces.

Tony Daicar of Leading Edge Hobbies, Kingston, Ont. "Probably what I would use personally would be the Extra Hands from Excel. I find them really useful, because not only can they act as clamps if I am waiting for my models to dry, but I can use them for airbrushing. I can clamp the

models up and not get my oily fingers on them. "We just went nuts on clamps and tweezers and such in the last couple months, when Micro-Mark became available to dealers. Previously they were only available through mail order."

Yet clamps aren't the only gripping tools he suggests for modeling at his store. Daicar likes locking

tweezers too. "They have a hinge in the middle so when you push down they open and when you let go they clamp.

For putting on decals they are indispensable." For Betty Price at Ron's Mundelein

Hobbies in Mundelein, Ill., it's about tweezers and getting a grip on the kit. "We sell

more tweezers than anything else. We sell a lot of the Mascot tweezers and we also sell a lot of the Hobby or Model Pal from Badger. Model Pal is the better seller. We sell a lot of X-Acto tweezers also," she says. "The Extra Hands from Excel and the plastic clamps are also good sellers."

Righting the Rails

For model railroading customers the most important aspect of a good gripping tool is its versatility.

"Probably serrated needle-nose pliers are best," says Peter Youngblood of Kennesaw Trains in Kennesaw, Ga. "We carry several - the tools by Excel, also some by Mascot."

He notes that such pliers are good "because they have multiple uses for bending wire. If you're soldering it's a very handy tool. For track laying it's good for driving spikes into the roadbed." And if it's not pliers, it's tweezers when you're in a pinch. "We carry locking tweezers, spring-loaded tweezers, needlepoint tweezers, tweezers with an angled tip - all sorts of tweezers. The applications are obviously numerous," Youngblood says. "There's a very fine pointed tweezer made by Gyros that a lot of our modelers like for applying decals too," he adds. Mike

Niedzalkoski of Niedzalkoski's Train Shop, Jeannette, Pa., also gives the nod to tweezers, but

reverse-action ones.

"I think a lot of times with regular tweezers you grip down too hard and the stuff flies out. With reverse-action tweezers, they have their own amount of pressure and you don't have to worry about it. The ones we have are from Kadee." For a gripping look



These tweezers from Tamiya will help you put a fine



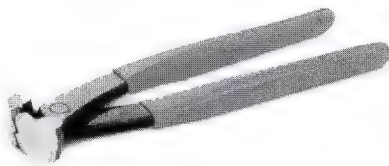
at a collection of all sorts of new tools, read on!

• GRIPPING •

Decal Tweezers

Tamiya

Nothing is more upsetting than ripping or misplacing a decal. Now hobbyists can get a better handle on the situation with the Decal Tweezers (No. 74052, \$14.60) from Tamiya. These stainless steel tweezers feature a generous gripping area and arrow-shaped head for easy lifting of even the smallest decals.



Pro Z-Bend Pliers

Hangar 9

R/C enthusiasts won't have to fret over working inside a fuselage anymore. The new Professional Z-Bend Pliers (No. HAN170, \$24.99) fit into the servo horn hole and allow for quick and easy 90-degree bends, with heavy-grip handles and built-in wire cutters.



Squirt

Leatherman

Take a little Juice, shrink it down and what do you get? The new Squirt multi-tool from Leatherman! The Squirt comes in three colors - Glacier (blue), Inferno (red) and Storm (grey) - and two models. The P4 (pictured, \$39) has a needle-nose pliers, knife and several screwdrivers among its parts. The S4 (\$39) includes a scissors, knife, tweezers and more.



Model Master Straight Tweezers

The Testor Corp.

Helps modelers put a fine point on their model projects with the Model Master Straight Tweezers (No. 50631C, \$3.95). These stainless steel tweezers feature thin, tapered shanks for easy control and placement of small model parts in tight areas.

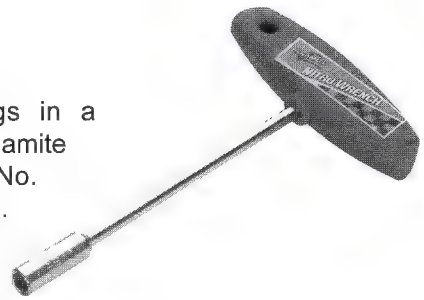
Nitro Wrench

Dynamite

Switch glow plugs in a flash with the Dynamite Nitro Wrench (No. DYN2510, \$7.95).

Chrome plated with a fuel-proof, indestructible "T"

handle, the wrench has a 53/4-inch shank to reach into even tall heat sink heads.



ESD Safe Pliers & Cutters

Wiha Quality Tools

Wiha's new ESD pliers and cutters will take the shock out of hobby projects. The ESD stands for Electrostatic Discharge, which means they eliminate static electricity to the project being worked on. There are 26 models in the line, each with a box joint, welded double-leaf spring and non-slip grip. Pictured are the wide oval head flush side cutters (No. 32720, \$38.48).



Heli Ball End Tool

Heli-Max

Put an end to trouble with the Heli Ball End Tool (No. HMXR4859, \$8.99) from Heli-Max. This anodized aluminum tool fits most heli ball ends, with or without a ball, and has a knurled handle to make it more comfortable to hold.



Universal Ball Link Pliers

KSJ

Installing and removing helicopter ball links will be a breeze for hobbyists with the Universal Ball Link Pliers (No. KSJ673, \$10.95) from KSJ.

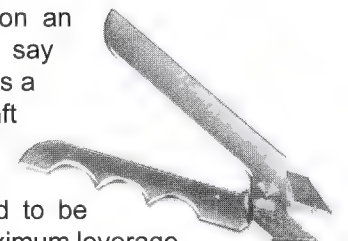
These pliers combine durability with flexibility to keep them working for as long as you need them.



Shock Shaft Pliers

Rogue Element Components

Scraping the shock shafts on an R/C vehicle is frustrating to say the least. Rogue Element has a solution, its new Shock Shaft Pliers (No. TSSP01SIL, \$29.99). These aluminum pliers are specially designed to be softer, with a pivot set for maximum leverage and a special diamond-shaped hole that fits all shaft sizes.

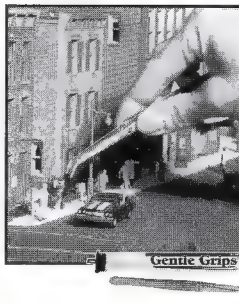


• **Get a Grip! - Continued from page 33** •

Gentle Grips Tweezers

Woodland Scenics

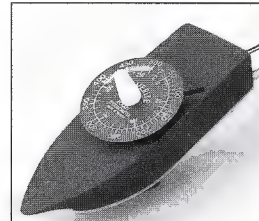
For modelers with fingers that are too big to get into those hard-to-reach places on a model kit or model railroad layout, the 6-inch Gentle Grips tweezers (No. A200, \$5.98) can be the answer. Combining long tines with protective tips, the tweezers allow placing of model parts, figures or other small bits without worrying about damaging them.



Pocket Thermometer

Coverite

When applying R/C covering, the correct temperature is imperative for a successful job. RC enthusiasts will get it done right the first time with the Pocket Thermometer (No. COVR2410, \$7.50). This handy tool tells the exact temperature of your iron in less than a minute.

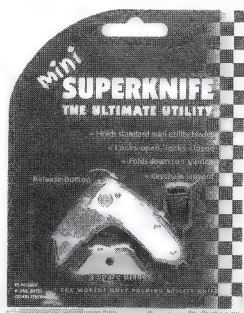


• **OTHER TOOLS** •

Mini Superknife

RDR Tools

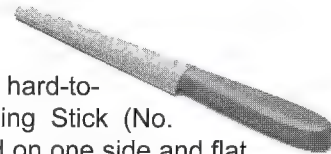
Never be without a good knife again! The mini superknife (No. Mini-801 to -805, \$11.99) is designed from anodized aluminum and stainless steel, locks open and closed, comes in five colors and folds to less than 2 inches. Its quick-release lanyard makes it a handy tool to have at all times.



Sanding Stick

Fourmost Products

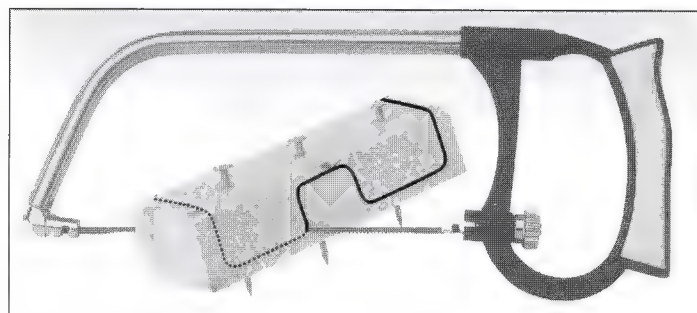
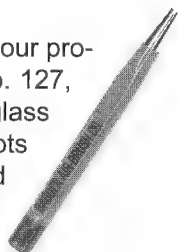
Get your sandpaper in those hard-to-reach places with the Sanding Stick (No. FOR159, \$3.95). It's rounded on one side and flat on the other with a seam in the middle. Use the included template to cut your sandpaper to proper shape, fold it and slip it on. It comes with a sheet of 120-grit sandpaper already in place.



Spot Touch-Up Prep Pen

Badger Airbrush

Help take the small chip or scratch out of your project with the Spot Touch-Up Prep Pen (No. 127, \$7.95). This concentrated density fiberglass bristle pen allows you to fix small spots before painting. The bristles extend and withdraw simply by twisting the pen top, keeping them safe when not in use.



Wonder-Cut

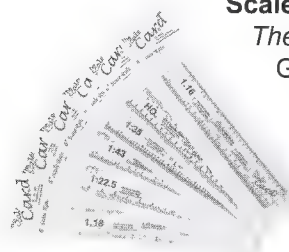
Precision Hobby Tools

The "all-purpose" tool is nirvana for most hobbyists. Precision Hobby Tools comes close with its new Wonder-Cut hand saw (No. P/N 5000, \$19.95). It not only can cut through wood, plastic, rubber, plasterboard, soft metal and other substances, but the blades can be positioned to cut left, right, up or down.

Scale Card

The Scale Card

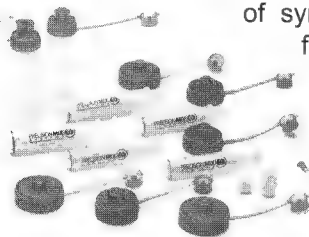
Get the right measurement in any scale with the Scale Card. Each of these clear-plastic rulers (\$2.95) is 6 inches long and features a different scale, including 1:43, 1:35/1:35 M, 1:22.5, 1:18, 1:16 or HO/N.



E/G Starter Pack

Precision Mix Systems

Mixing paint has never been so easy. With a combination of syringe-like dispensers (in sizes from 1 to 60 mL), adapter caps for existing paint containers and connectors to properly mix the components, it's as simple as drawing from one source and putting into another. The E/G Starter Pack (No. 11014, \$11.99) includes five dispensers, seven adapter caps, one connector and more.



Citadel Paint Pots

Games Workshop

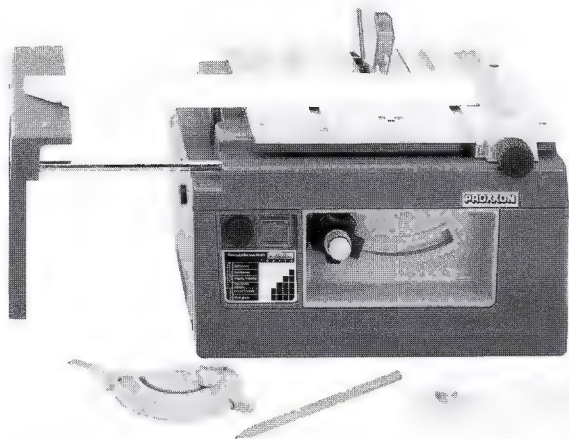
In August, Games Workshop will roll out six new colors for its Citadel paint line and unveil new paint pots, combining the sturdiness of its predecessor with new flip-tops. New colors (\$15) include Tanned Flesh (No. 61-79), Terracotta (No. 61-80), Graveyard Earth (No. 61-81), Kommando Khaki (No. 61-82), Desert Yellow (No. 61-83) and Catachan Green (No. 61-84).



FKS/E Table Saw

Proxxon

Make your life a little easier when cutting pieces for that new hobby project with the FKS/E table saw (No. 38 070, \$449). Able to make straight, miter or compound cuts, the FKS/E's blade tilts up to 45 degrees and includes an alu-



Lexan Scissors and Sander

Kyosho

RC modelers can mold Lexan bodies to their liking with these scissors and sander from Kyosho (No. KYOR1010, \$15.99). The sander is flat on one side and round on the other, with adhesive-backed sandpaper that will help smooth rough cutting edges. The stainless steel scissors are designed to easily cut angles or curves in Lexan.



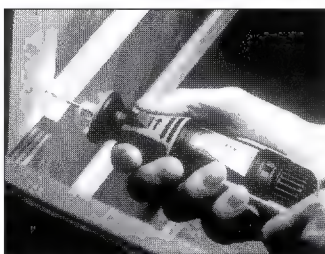
E-mail Fred at fjandt@modelretailer.com. Unless otherwise indicated, contact information for all companies mentioned can be found in Model Retailer's 2003 Business Pages, published in January. This article originally appeared in Model Retailer, August 2003 and is reprinted here with permission. All rights reserved.

minum worktable, adjustable fence and graduated miter attachment.

Dremelite

Dremel

Shed some light on your work with the new Dremelite (No. 677, \$14.99). This innovative tool uses a magnet as its power source and is attached by simply screwing it on your rotary tool's output shaft in place of the housing cap. The LED lights are long lasting and durable.





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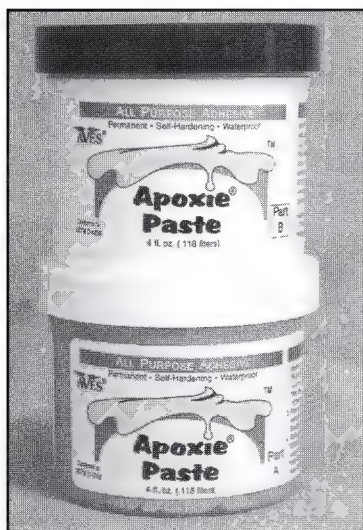
iwata
 Brush with Greatness



figure by Steve Rlojas

Goodies & Gadgets

APOXIE® PASTE

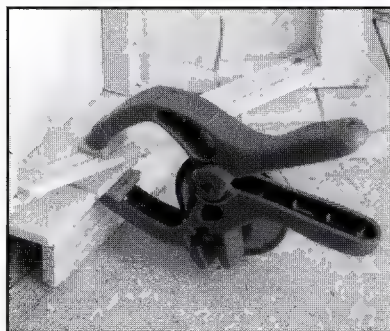


The folks at Aves keep putting out the products! This issue we're highlighting their Apoxie® Paste, which is an innovative product used to permanently fill, bond, seal, customize, fabricate and repair most materials. It is a semi-fluid, 2-part medium.

Apoxie Paste is an all-purpose paste that is stirable, yet thick enough that it tends to stay put. This paste is extremely adhesive, durable, and strong. It has been proven effective on fabrics, plastics, resin, kits, glass, polymers, ceramics, metals, wood, stone, foam and more! Use for arts and crafts, antique restoration, home, toy and doll repairs, glass art, wildlife art, model making, jewelry, etc. Apoxie Paste is easy and safe to use, unlike solvent-based liquids. It can be spread thick or thin with a craft stick or tool.

Apoxie Paste is slightly translucent with gripping flexibility. It is also non-toxic, non-flammable, non-conductive, freeze-thaw stable, has 0% shrinkage, and is waterproof. It contains no solvents and is safe to use with potable water. Apoxie Paste self-hardens, with a working time of about 3 hours, a set time of 6 hours and a 24-hour full cure time. It is naturally khaki in color. You can tint it with paint while mixing to match or create the desired color. It can be seamlessly feathered before setup and can be tapped, drilled, sanded, filed and painted to finish. Cleanup is a breeze with Apoxie Safety Solvent. Apoxie Paste is available exclusively through Aves Studio and its distributors. For more information about this and other great Aves products, visit their website at www.avesstudio.com.

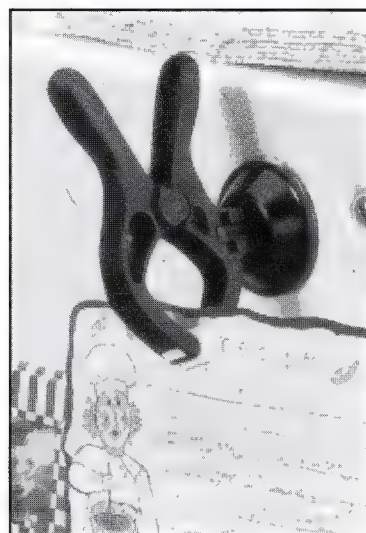
WOLFCRAFT QUICK-JAW®



Wolfcraft has introduced the Vacuum-Base Spring Clamp, featuring a vacuum cup that adheres to most any smooth, non-porous surface from a laminated work center to glass, tile or metal.

We found a great use for ours without even using the vacuum part of the clamp! These came in very handy for holding the walls up and together in our "The Law is Coming" diorama that will appear in our next issue. The reinforced jaw-tips pivot for secure, even gripping without work surface damage.

Each quick-jaw clamp is produced in five different colors and retails for about \$2 each in hardware stores and home centers. Micro and mini-spring clamps are also available. So toss away those clothespins and pick up a few of these clamps! For more information, visit the company's website by heading over to: www.wolfcraft.com.



MEDEA COM-ART AIRBRUSH COLORS

These nontoxic, ready to use paints are specifically formulated for use with an airbrush and never need to be filtered or strained. Com-Art Airbrush Colors are available in a variety of sizes and in 44 opaque, 24 transparent, 6 neutral grays, and 4 repro colors (for special four-color process work).

There are 47 different opaque colors, 24 transparent colors and 6 photo grays. Paints come in a variety of color kits:

- Kit A: Black, White, Hansa Yellow, Ultramarine, Cobalt Blue, Toluedene Red, Chrome Green, Violet, Dinitrile Orange, Raw Sienna.
- Kit B: Black, White, Phthalo Blue, Phthalo Green, Cerulean Blue, Iron Yellow, Carmine, Magenta, Burnt Umber, Lime Green.
- Kit E: Black, Ultramarine, Emerald Green, Cadmium Yellow, Bright Red, Orange, Violet, Sienna Brown, Kelly Green, Royal Blue.
- Kit F: Black, Smoke, Royal Blue, Moss Green, Forest Green, Bright Yellow, Burnt Orange, Ochre, Rose, Pale Yellow.
- Kit G: Opaques: Black, White, Ultramarine, Hansa Yellow, Toluedene Red, Transparents: Black, Royal Blue, Bright Red, Violet, Bright Yellow.
- Kit H: Neutral Grays 60%, 50%, 40%, 30%, 20%, 10%, Warm Additive, Cool Additive, Photo Black, Photo White.



More information can be found at: <http://www.arttalk.com/medea/acc-com.htm>

FW ACRYLIC WATER-RESISTANT ARTISTS INKS

FW Acrylic Artists Inks are pigmented and lightfast. FW Acrylic Artists Ink is ideal for use with dip pen, technical pen, brush and airbrush. They are water resistant and non-clogging and come packaged in 1 oz (30 ml) glass bottles.

If you've never used these inks, you might want to try the Set of Six Colors - Colors included are Black, Emerald Green, Lemon Yellow, Scarlet, Indigo, and Burnt Umber.



Once you begin using these inks, you may wish to try the other colors in the line and there are quite a few - 30 in all, not counting the colors in the set! Colors like Flame Red, Prussian Blue, Emerald Green, Rowney Blue and others will add to your ability to create colorful models. These paints are not cheap, but some searching may yield some nice savings. For more info, head over to: www.dickblick.com



MICRO-JET SOLDER-IT™

Have you ever needed something that will provide you with a quick solder? This may be the thing. The Micro-Jet is a self-starting hand-sized micro torch powered by readily available disposable butane lighters or by the refillable fuel cell which is included with the torch. The pinpoint flame of 2400F is great for electronics, jewelry, small plumbing, camping and crafts. The waterproof Piezo ignition system makes it great for outdoor use and for the tool kit.

The torch itself retails for \$19.95 and the refillable fuel cells are \$5.00 for a pack of two cells.

Need more info? Try: <http://www.solder-it.com>



HOLLYWOOD'S

Pipeline

From movies to models - what we MAY see in kit form!

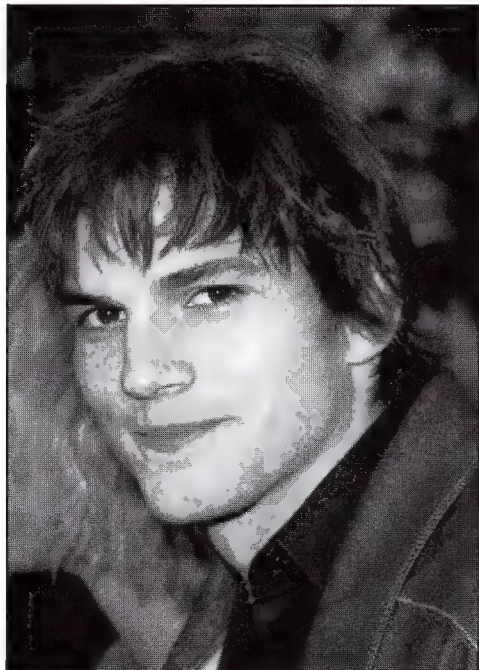
with Jim Bertges

In its relentless drive to dive deeply into your wallet, Hollywood is preparing an onslaught of scary and fantastic fare designed to draw you into your local multiplex. As usual a slew of sequels and comic book adaptations lead the way with a couple of remakes thrown in for good measure. Along the way however, there are a few original ideas that may well make their way onto the big screen. So, read on and see what the fantasy factories have planned for you.

In their long brewing attempt to remake **Charlie and the Chocolate Factory**, Warner Bros. has recruited Tim Burton to direct the confectionery epic. Burton is the favorite choice of author Roald Dahl's estate, which has held up any new production of the story due to the author's extreme dislike of the original. They feel that Burton is best suited to bring the story of Charlie, the Golden Ticket and the enigmatic Willie Wonka back to the screen both visually and thematically. No casting has been decided yet.

Tim Burton is also teaming with Wil Vinton Studios to bring the off-beat Eastern European folk tale **The Corpse Bride** to life as a stop-motion animated feature. This will be the first full length feature done by the Vinton Studio which is known for its Claymation stop-motion productions and the creation of the California Raisins. The story involves a young man who inadvertently becomes wedded to a corpse. Vinton's Oregon staff is shipping its stop motion gear to England where the film will be shot.

The popular Japanese TV anime **Neon Genesis Evangelion** is being prepped as a live action feature. Anime distributor ADV Films is teaming with Japanese producer

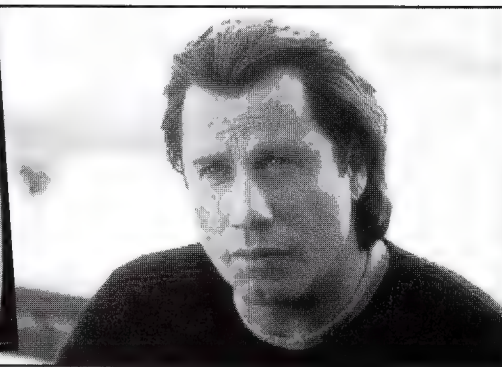


Gainax and Peter Jackson's special effects facility Weta Workshop whose work was integral in bringing *The Lord of the Rings* to the screen. Casting decisions have yet to be made.

M. Night Shyamalan has signed a new, two-film deal with Disney. The director of *Sixth Sense*, *Unbreakable* and *Signs* has already made almost a billion dollars in worldwide grosses for Disney. His next film will be **The Woods** and it will tell the story of an 1897 community that has a race of mythological creatures living in the woods around them. Set to star are Ashton Kutcher, Joaquin Phoenix and Kirsten Dunst. Shooting begins in October for a Summer 2004 release.

The apocalypse will once again rear its ugly head in **Y-The Last Man**, which will be adapted from its DC Comics source by David Goyer for New Line Cinema. It is the story of Yorick Brown who wants to discover why he's the last man living after a mysterious plague has wiped out all the planet's men. Goyer is also currently writing *Blade 3* for New Line and the latest script in the Batman franchise for Warner Bros.

John Travolta is set to play the villain

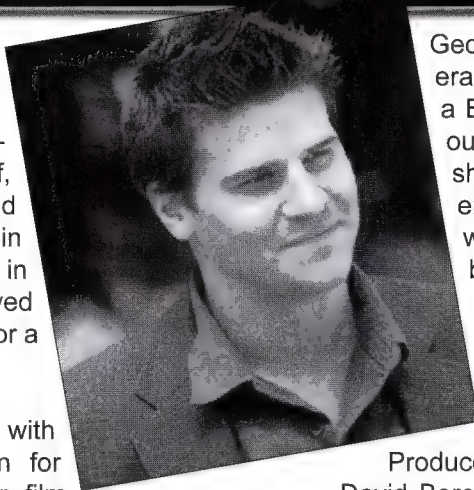


against Thomas Jane in **The Punisher**, for Artisan Pictures with Jonathan Hensleigh directing his own script. Travolta is used to playing villains, which he has done in *Face/Off*, *Broken Arrow* and - ahem - *Battlefield Earth*. Jane was most recently seen in *Dreamcatcher* and was also featured in *Deep Blue Sea* and **61* where he played Mickey Mantle. Filming began in July, for a summer 2004 release.

Lion's Gate Films is ready to re-team with Rob Zombie and lay the foundation for another House. Zombie's retro-horror film **House of 1000 Corpses** has performed so well for Lion's Gate that they have signed him to write and direct a sequel. Most of the original cast, at least those who survived the first film, including Sid Haig and Karen Black will return for the second visit. Release is set for April 2004.

Alan Cumming, who was recently seen as Nightcrawler in *X2* the *X-Men* sequel is in negotiations to take on the role of the villain in the coming sequel to *The Mask*. Currently titled **Son of the Mask**, the New Line release will star Jamie Kennedy in the role of a cartoonist who finds himself raising a baby who has all the powers of the personality shifting Mask of Loki.

Disney has a couple of new and interesting projects in the works. First is **Thrilla** from director Hype Williams. It is intended to be the studio's first all digital feature to be shot in 3D. The story is set in Jamaica and involves a group of people who accidentally arouse a bunch of zombies. "Crash" McCreery is handling the design chores on the zombies. Next is a feature adaptation of the Gerry Anderson "marionation" series **Joe 90**. The show centered on a school aged secret agent who, through a very special pair of eye-glasses, could tap into the knowledge of the world's foremost experts on nearly anything. With his device Joe became a jet pilot, a surgeon, a race driver and anything else he needed to be in order to complete his missions.



George Romero is back behind the cameras directing **The III**. The story is set at a British college infested with a mysterious, deadly virus that starts to spread shortly after one student begins experiencing horrific dreams. Romero also wrote the screenplay. Shooting was to begin in England in September.

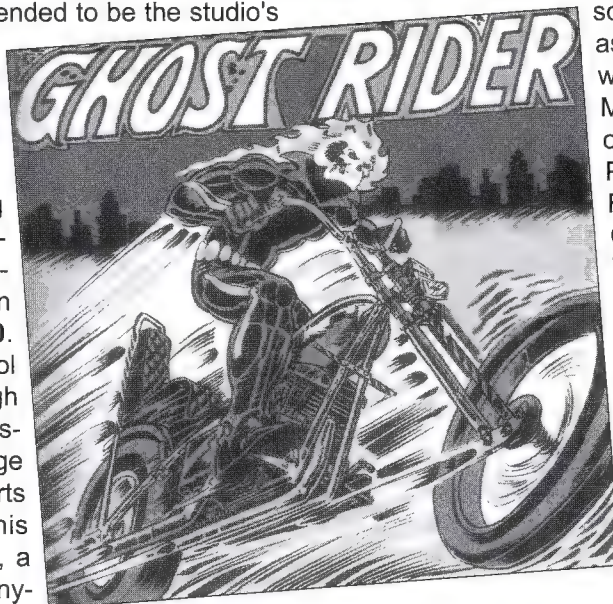
The Dimension Films arm of Miramax is bringing the Crow back to life in the fourth installment in the series called **The Crow: Wicked Prayer**.

Producers have hired TV's vampire, Angel, David Boreanaz for the villain of the piece, with Edward Furlong taking the title role as the returned from the dead, avenging Crow. Shooting began in June.



Producer Gale Anne Hurd, who was responsible for *Terminator*, *The Abyss*, *Aliens* and many other action films, is teaming with Producer Ilya Salkind who produced three of the Christopher Reeve *Superman* movies to bring **The Abominable Snowman** to the screen. This won't be the first time the Yeti has had the starring role in a feature film, but the claim is that this story will be more based in reality.

Hot on the heels of the spectacular performance of *Daredevil* at the box office, Marvel Comics' **Electra** is being readied for her solo appearance on the big screen. Jennifer Garner will be back as the deadly female assassin with writers Stu Zicherman and Raven Metzner, who wrote the adaptation of Marvel's *Deathlok* for Paramount, working on the script. Fox is planning to shoot during Garner's 2004 hiatus from her hit TV series, *Alias*. The story will closely follow the story line already established in Frank Miller's comic book series, *The Electra Saga*.



Robert A. Heinlein's classic novel, **Have Spacesuit Will Travel**, has been optioned by Warner Bros for Harry Potter producer David Heyman to produce.

Known as one of Heinlein's best "juvenile" novels, *Spacesuit* tells the story of a teenager who has lost a contest to become the first teen in space. He must make do

with the second place prize, a spacesuit from an original Apollo mission. When he discovers that the suit has made alien contact, he is propelled into an adventure of galactic proportions. The novel was originally published in 1958.

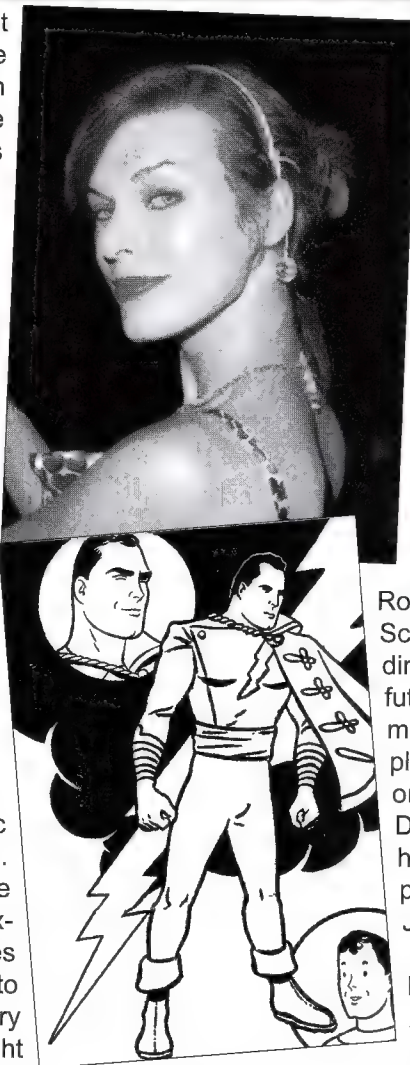
After riding a long hard road to production, it looks like Marvel Comics' **Ghost Rider** will finally get his shot at the big screen. Columbia Pictures has hired Daredevil director Mark Steven Johnson to direct and rewrite the current script. Also, Nicholas Cage is firmly in place to star as Johnny Blaze, the motorcycle racer who is attempting to get out of a pact with the forces of darkness. Cage originally wanted to star in Ghost Rider, but left for another comic book property "Constantine" (Hellblazer). He has left that project following the departure of the director Tarsem. Shooting on Ghost Rider is scheduled for late '03 or early '04.

Dreamworks has picked up a futuristic sports script that involves robot boxing. **Real Steel** is set in the near future where 2000-pound robots are sent into the boxing ring to battle it out. The story revolves around a promoter who takes his fighter to the robot boxing championships. The story recalls an episode of the original Twilight Zone series that also focused on robot boxers.

Paramount Pictures has acquired the rights to the perennial Halloween song **Monster Mash** and along with those rights, a movie to accompany the song. Planned as a Halloween family adventure, Monster Mash will combine live action and CG characters in a world where monsters actually exist, but can only come out in public on Halloween. When a 14 year-old boy and his father discover the secret, a wild adventure ensues. The plan for the film includes an updated version of the Bobby "Boris" Pickett song, recorded by a contemporary rock group.

Impact Pictures, the folks who brought us the first Resident Evil movie and are working on the sequel are also planning to bring the Tecmo video game, **Dead or Alive** to the screen. The story focuses on four female fighters who are invited to an island to participate in a "Dead or Alive" world fighting tournament. In Hollywood Speak, it is described as Charlies Angels meets Enter the Dragon. Paul Anderson, who directed the Mortal Kombat movie and both Resident Evils will be a producer on DOA.

On the **Resident Evil** front, star Mila Jovovich has signed



up to reprise her role from the first film in the sequel. Jovovich plays Alice who must fight for her life while trying to stop the spread of the deadly virus that turns the living into the undead. Shooting began in August in Toronto with first time director Alexander Witt at the helm.

Mila is set for another Science Fiction actioner after she finishes killing zombies. **Ultraviolet** is a tale set in the late 21st Century during a civil war between humans and vampires. Mila is set to play the title character, a vampire who is charged with guarding a nine-year-old boy marked for death. Shooting is to begin in Shanghai in December.

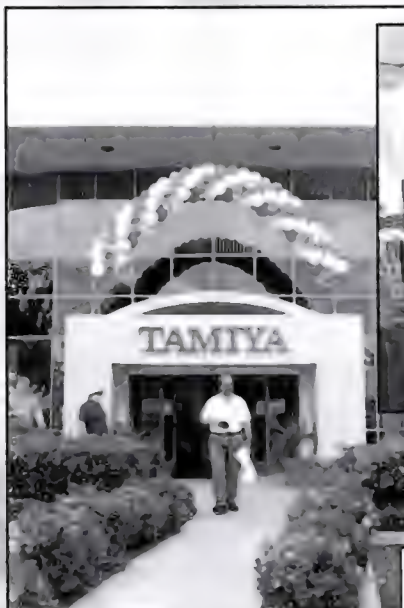
Robin Williams has signed to star in the Science Fiction tale, **Final Cut**, for first time director Omar Naim. The story is set in a future where people are implanted with microchips that record their lives. Williams plays a Cutter, someone who has final cut on the recorded history of his clients. During his job he discovers that his own life harbors some dark secrets and they may put his life in jeopardy. Shooting started June 2003.

New Line Cinema has hired Academy Award winning screenwriter and author, William Goldman to write the screenplay for their upcoming live action **Shazam!** movie. For those unfamiliar with all the entanglements of the original Captain Marvel, Shazam is the name of the comic book published by DC Comics that features the good Captain. You see, they can't call it Captain Marvel, because of a legal conflict with Marvel Comics and their Captain Marvel character. And even more ironically, during the Captain's heyday, DC Comics sued his then publisher Fawcett because they felt the super powered Captain infringed on their character Superman. Now DC owns both super guys. So, Goldman who grew up with the character feels he has a great affinity for the stalwart super hero and is thrilled to have a shot at the script. Goldman won his Academy Award for the screenplay to Butch Cassidy and the Sundance Kid and is also known as the author of both the book and screenplay to The Princess Bride.

There you have it! It's impossible to say what might be coming up next, but it's a pretty safe bet that if something made a ton of money, there will be a sequel; if there's an old movie with a cool idea, it will be remade (and not always improved); and if there's a comic hero that's still waiting for a big break in movies, he or she will probably get it. We'll be back with more of what's in store next time.



TAMIYA CON 2003...CONTINUED FROM PAGE 25



Look for Tamiya Con happening in 2004!

www.tamiyausa.com

Below: Major serious 18 wheel Radio-Controllin'



Above left to right: Doors to Tamiya, new product ready to go and creating happy customers!



Above clockwise: Master Modelers provide demonstrations.



Below left and right: RC happenings with military hardware!



DRONE · A · RAMA 2003!

Modelling In Tights!

(Okay, not quite right but we were in Nottingham.)

with Andrew "Mad Dog" Hall

For those of you out there in the real world, or those of you who have been reading Modeler's Resource® for a few years will recall that bi-annually the "Film & TV Model Club" (FTVMC) get together every two years for its modeling convention. I say "Convention" because its much more than just a sci-fi model show; we have quizzes, games, fancy dress contests and the like right over the weekend...and beer.

The fourth such event took place at England's Lincoln Green clad Nottingham (home to Robin Hood and his Merry band) over the weekend May 23rd to 26th. At our last event we had close to 400 kits; this at a time of depression in the UK market - something I am afraid to say is taking its time to drag itself up from, but you would never have guessed from the quality and quantity in the show.

We had over 300 kits on display each as entertaining and informative as its neighbour! The show took place on Saturday 24th and what makes a Drone-A-rama event different is that its FTVMC club members who enter and the members who actually vote - no fancy judges. It's your average builder who decides what they like from each of the show categories; they vote, so it's their fault. Our show sections are also slightly different in that we will have a "special" section; we have done sections to cover kits from the ALIEN SAGA and PREDATOR kits. This year it was the turn of British Science Fiction shows, Dr WHO, Blake's 7, Thunderbirds and Space 1999, etc.

There was a 25mm role play game, organised by Neil Ord. In this, players had to fight it out within the confines of a huge spacecraft built into an asteroid, but to make matters more interesting when shooting and you missed, there was the possibility of blowing out windows and decompressing huge chunks of the game table. The eventual winner was Ian Marchant or "Spike" to his pals, big respect!

For the first time we opened our doors to some visitors from Games Workshop, not only did some of the "normal staff" turn up, but we had some big cheeses too and I think they enjoyed the event.

So, what else was going on? Club stalwart Andy Wright brought along his awesome 1/1 scale Darkness from Legend. This monster is seven feet high and thankfully was not in the contest! Andrew also sculpted a clay Gollum bust on the Sunday afternoon. Spike was looking for trouble too; he had his Sculpt out and ended up doing a little caricature of Count Monty Burns and a well-known Samurai Rabbit! Just because he could! Ok? There's not a load of reasoning behind what we end up doing and that is what makes a DAR event work. Club members, Mike Dale demonstrated how to use pastels while John Guiver set up an info board and explained how you could make your own signs and nameplates for your kits.

With all of this, the chat, the beer and the club raffle the day



itself just flew by and in no time at all it was time to draw those tickets and read out the results which were...

25mm Role Play Figure:

ABC Robot by Ian Ward

54mm Figure:

Tomb Raider built by Brian Lay

Hardware:

T-800 Endoskeleton constructed by Steve Kay

Scratchbuilt Figure:

Witch Lord, John Guiver

Bust:

Maria built and painted by Jason Andrews

Monster:

Judge Pred by Eric Moore

Humanoid:

Belldandy Angel by Ben Marlow

British Tele Fantasy - Figure or Hardware:

Roy Surridge for his Dalek

DRONE TROOPER....Mark Cotton

Diorama (bringing together of kits, an original idea):



Orc Air-A-Drone by Andrew Hall

Distant Times:

The Fellowship by Dave Daines

Vignette, (one kit on a base but the base tells a story):

Predator by Steve Kay

Big - 1/3 Scale and Above (any subject):

Bee Woman built by Dave Daines

Classic Film (B&W Movies):

Nosferatu by Mike Dale

Dr One's Lab:

Pitch Black creature by Ian Ward

Death Race Vehicle:

Homermobile built and driven by Roy Surridge

Star Trek (hardware or figures):

Spock by Dean Wynn

Superheroes and Villains:

Penguin by Steve Kay

Only When I Larf!:

Frankie on toilet (with sound effects) by John Guiver

Family:

LOTR Elves by Matthew Bemrose

Which gives the "best" sections, e.g., the best figure can come from any section any scale and any subject. With me? Good!

Best Diorama: "Frankenstein's Lab" by Steve Kay

Best Figure In Show: "Bee Woman" by Dave Daines

Best Hardware Item In Show:

"T - 800 Endoskeleton" by Steve Kay

THE BIG ONE - Best Item at DAR 2003:

Dave Trefler's 1/1 Scale Alien Egg with Face-Hugger.

But the model show was not over...oh, no! This time, once the show was over, each builder's kits were placed together so people could hunt down that person and ask them how they did something or where they got an item, even what's that kit...that was only part of the cunning plan!

Saturday Night and a quiet game of NUKE THE DEALER... bit like Monopoly but different....and relax.

Sunday kicked off with the obligatory club auction, a chance to pass on those kits that seemed like a good idea at the time but you never got round to building. We've all got them. There was a huge amount of goodies to ponder and drool over.

Eric Moore and Roy "BOG BOY" Surridge prepared us for the inaugural "DEATH RACE"... think Wacky Racers, but with Scaylextric slot cars. The idea was that members would make their own conversions from anything they wanted and race through the day, points gained for wins etc via heats. With the winner being Dave "Rocket Boy" Trefler.

The other addition to the event was a brand new show section which no one knew about until that very morning. BODY OF WORK. As mentioned, we had people's kits brought together after the voting had finished, but today members had the chance to vote for a builder's selection of work from busts to figures, hardware to scratch. People chose what they appreciated and recognised as being representative of all the skills associated with our hobby. Perhaps in many ways

Cedric by Eric Moore



A table full of Busts!

this is more prestigious than the best in show award? Any road up the votes were cast and the FTVMC members recognised Ian Ward as having the most outstanding "Body of Work at DAR 05."

N&T had donated a prize for our use over the weekend (something we do not do) and this was presented to Ian. I kind of expected a bust of some kind considering their fantastic range, but I think all in the room were staggered by N&T's kind offering...a bronzed BATMAN on roof figure! So a huge thanks to the guys at N&T.

Sunday night and we had Ian Marchant's table Quiz which has audio, visual and groping rounds - what more do you want...as well as more beer?

Monday was pack-up day and time to think about DAR 2005...oh yes, we will be back. Same place, same Bank Holiday, new kits! There are photos and reports on the FTVMC web site and I would just like to say thank you to everyone who attended and especially those who ran events.

Roll on May 2005.
Andrew "Mad Dog" Hall



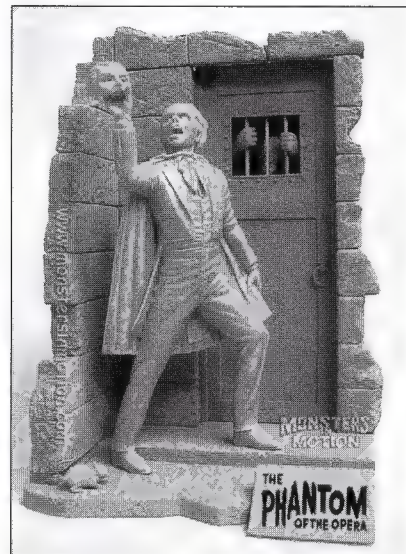
COMING AT YOU!

• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®**, Attn: **Coming at You!**, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.

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Monsters in Motion...

presents their new resin version of an old kit, sculpted by Jeff Yagher. This kit, in roughly 1/7 scale, sells for \$124.99 plus s/h. For more information and pictures, check it out at: www.monstersinmotion.com or contact them at: **Monsters in Motion, 181 West Orangethorpe Ave, Suite E, Placentia, California 92870** Tel: 714.577.8863 • Fax: 714.577.8865 • E-mail: cservice@monstersinmotion.com



Dan Perez Studios...

has recently released Gollum, a 6.5-inch bust (1/4 scale) that is in scale with other busts currently on the market.

This unpainted kit is currently available, pressure cast in high-quality, off-white resin. It will feature realistic hair and instructions for applying it. The price is \$45, including shipping. Bust includes realistic hair.

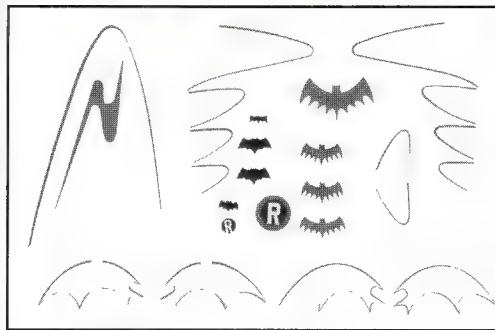
For more information or to order, please head on over to: <http://www.danperezstudios.com/> or dperez3@houstonrr.com or Tel: 713-460-3628. PayPal now accepted.



Boff!...

Just in time for the release of Polar Lights' Batcyle™ comes these accurate decals for your kit.

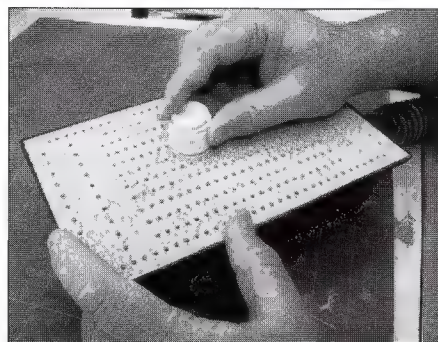
All pieces are there and they come in glorious full color! For more info, contact: andygarringer@aol.com



Masterpiece Models...

Masterpiece models is proud to announce our newest addition to their new tool line of products "made by modelers for modelers." Their first item is the SANDBOX professional modelers sand-

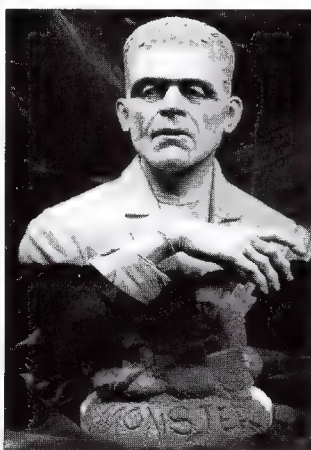
ing system. This item will remove over 98% of all the sanding dust created by simply placing the hose from virtually any vacuum into the side of the SANDBOX. The SANDBOX takes any half standard sheet of sandpaper spray mounted down with any artists spray mount, from there you poke holes with any type of punch. Made from sturdy Vacuum formed ABS plastic. Suggested retail is 19.95 plus 5.00 shipping in the USA. They accept checks or money orders. For visa or MasterCard please call 360.256.1488. **Masterpiece Models, 7907 N.E. st Johns Rd., Vancouver, WA 98665 • www.masterpiecemodels.com**. Distributor-Dealer inquiries please.



Jayco Hobbies...

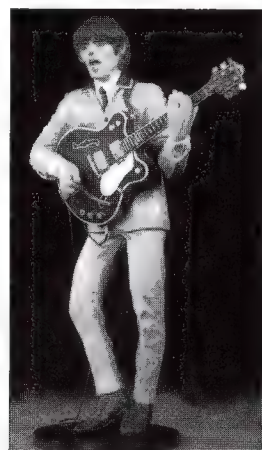
announces the groom in all his glory sculpted by the talented Mark VanTine. Also included but not shown are a length of chain, rope, shackle, torch (optional for customizing the base), bolts for neck and signed and numbered certificate of course.

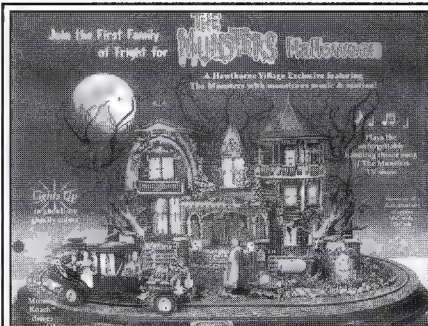
He's about 7" wide and about 9" tall (the biggest of the series). Price is \$70. Contact: jaycotoys@netzero.com or John Diaz, 3069 Hull Ave, Bronx NY10467 for more info.



Fito Model Kits...

presents "Tribute to George," in honor to George Harrison. Figure is 1:6 in polyurethane resin consists of 9 pieces. It includes the replica of the guitar Gretsch 6122 Country Gentleman that Harrison use in 1963/64. The kit doesn't include the connection cable or the strings of the guitar. Can be purchased in two versions: model kit or painted figure. The prices are: Model kit 120 Euros plus the shipping costs; Painted figure (with strings and cable) 280 Euros plus the shipping costs. To order, they can contact with the producer at: fito-dellibarda@terra.es. Only 300 copies of this model will be produced.





The Munsters Halloween...

A Hawthorne Village exclusive! This is a collectible that every Munsters fan would want to add to their collection!

This unit, measuring approximately 14 1/4" wide by 7 1/2" tall, plays the Munsters theme music, the Koach "drives" around the house and parts of the house light up! Unit uses two AA alkaline batteries (not included), but does come with an AC/DC adaptor.

There is a possibility that this unit will NOT be made unless preordered, although it looks very good. The price is \$124.95 plus s/h and the item number is #91151. You have the choice of four easy payments of \$31.23 or paying for it all in one payment. You can call the folks at Collectibles Today by dialing **1.877.268.6638** or visit them online at: **www.collectiblestoday.com**

Headhunters Studio...

announces another in their original line of busts! Admiral Enob is sculpted and designed by Dave Britton. The admiral weighs in at 10 inches tall. This is yet another creature from Headhunters Studio that incorporates natural objects within the sculpture. Inspired by Creation and driven to show others that there is an intelligence that has formed nature's design. Did evolution form our world by accident or is God the original monster maker? Cost: \$70 plus s/h. Includes the resin bust, story of creature, and base. For more information, contact: **Headhunters Studio, Dave Britton, Email: britton@primenet.com • Phone: (541) 889-6275 • Address: 690 SW 4th Street Ontario, OR 97914**

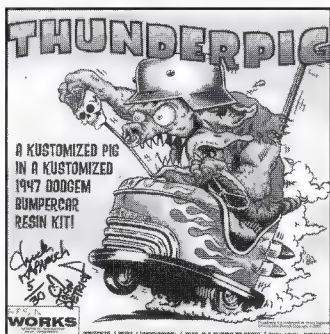


Resin Works...

announces the release of Thunderpig, based on Chuck Kaparich's Thunderpig bumper car and the monster pig driver artwork by John Detrich.

All parts are included with the exception of glue and paint. KIT INCLUDES: A hideous hog wonderfully attired in a torn T-shirt and Levis® and a German crash helmet, a 1947 Dodge bumper car model with '59 Caddy taillights, a skull shift knob, aluminum spark pole and shift lever and an awesome illustrated instruction sheet. Kit is an 8 inch tall resin kit.

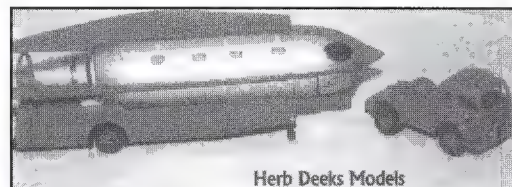
Comes signed and numbered for \$100. For more information, visit **<http://kaparich.home-stead.com/TPIG.html>** or **Chuck Kaparich, 503 Connel Ave., Missoula MT 59801**



Herb Deeks...

is pleased to announce the release of their Supermarket Rocket. It is reminiscent of the two 35-foot long, five-ton "rockets" that toured major supermarket parking lots.

The Supermarket Rocket is made of resin and white metal parts and the kit comes with detailed instructions. The model is 12 and one-half inches long, 1:48 scale and was designed to fit O scale model train layouts. Kit is priced at \$89.95 (plus \$6.00 s/h). To obtain this limited edition model, send a check or money order to: **Herb Deeks Models, 1516 E Santa Ana Street, Anaheim, CA 92805**

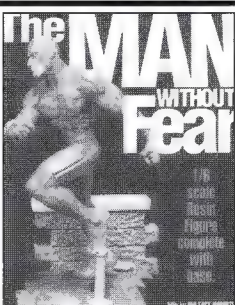


Herb Deeks Models

Far East Imports...

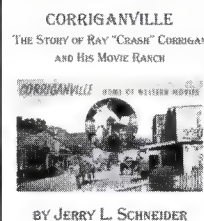
presents the Man Without Fear. This 1/6 scale resin figure comes complete with base.

Information, is available from: **John Diaz, 3069 Hull Ave, Bronx NY10467 E-mail: jaycotoys@netzero.net**



Corriganville Press...

presents Corriganville: The Story of Ray "Crash" Corrigan and His Movie Ranch. Hardcover with color cover, over 275 pages. Profusely Illustrated (over 400 illustrations including 8 pages in color). Order deadline is Nov. 30, 2003. Publication date is Jan. 1, 2004. Cost: \$49.95 plus \$6.00 S/H for U.S. & Canada and \$20.00 shipping/handling for All Other Orders. Order from: **Jerry L. Schneider, 3550 N. Daisy Dr., Rialto, CA 92377** or from: **<http://www.angelfire.com/film/locationbooks/cororder.htm>**. Great reference material for those western models and dioramas!



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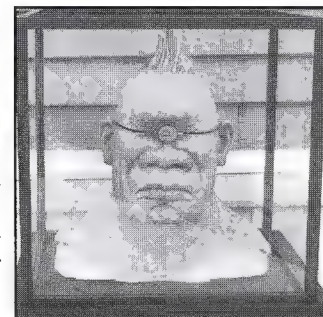
Brand products are the first and only pre-mixed liquid gypsum-based cement. Readyrock™ Brand Liquid Gypsum and Liquid Composite (for exterior applications) products are pre-mixed slurries that remain in a liquid state indefinitely. For more info:

www.gypsumsolutions.com/index.asp



H.E.H. Woodworks...

makes custom cases to fit your collectible needs! The case in this picture has a display space of 16 inches high and 12 inches square. It is made from solid poplar and has acrylic panels. The case can be made in any size and finished in any color, even stained!! For more information, contact them at: **M.W. Russell, 2503 Linn Street, Williamsport, PA 17701. E-mail: maruseel@ptd.net** Cases can be made to fit YOUR specifications. Protect your investment whether they're models, action figures or masks!





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To order any product listed here, please check with your local comic book shop or visit Diamond Select at their Internet site: <http://www.diamondselecttoys.com>



Each product shown is followed by the SRP (where known) and expected month of shipping.



Army of Darkness 10th Anniversary Ash Statue

Based on the Cult-Classic Evil Dead: Army of Darkness movie from 1993, this sculpt is over 12" tall and 16" wide. Sculpted by Gabriel Marquez and limited to 1993 pieces, the statue and base are all modeled directly from the original movie poster. 2003 available in December. MSRP \$250.00



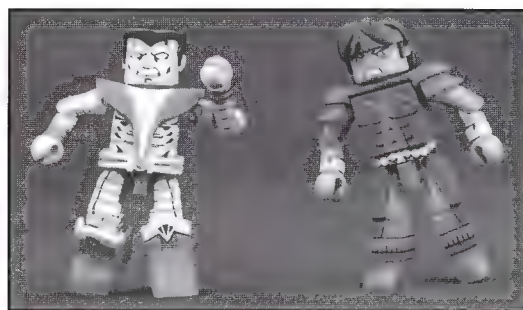
Captain America 1945 Ultimate Bust

Special Variant edition of ultimate Captain America bust showing Captain America in his WWII fighting togs. Limited to 1,945 pieces, which is the lowest production run for an Ultimate bust. Sculpted by Andy Bergholtz with sculpt design by Ultimates artist Brian Hitch who contributed original art for the box. Available in January, MSRP \$50.00



Premier Collection Black Cat Statue

1st Piece in the Premier Collection series, this statue was sculpted by Clayburn Moore. 15" tall resin statue limited to 5,000 pieces worldwide. Detailed base features "Egyptian" cat art. Hot on the heels of the successful Spider-Man/Black Cat: The Evil That Men Do mini-series. Available in January, MSRP of \$150.00



Giant Size X-Men Minimates Boxset

Giant Size X-Men #1 Minimates boxset includes the following 6 characters: Wolverine, Cyclops, Storm, Colossus, Nightcrawler and Thunderbird. Each figure is 2-inches tall with 14 points of articulation. This is the first Minimates boxset, and the first group of "retro" characters done in Minimates form. Available in November, MSRO \$24.99.



SHOWTIME!



Show Promoters: Please feel free to fax, e-mail or mail us information about your upcoming event on official event letterhead and we'll post it here. Your name, position and contact information must be included. Thanks! Basic information should include **WHAT, WHERE** and **WHEN** along with **CONTACT INFORMATION** for the promoter or your information may not be listed. As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. Send all show information to: **Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@surewest.net.**

Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction.

Modeler's Resource would request the individual submitting organization then notify Modeler's

Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments. Promoter(s) bears sole responsibility for accuracy of information provided.

• If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

• OCTOBER •

• **Hobby Visions:** October 9-12, Sands Expo Center, at the Venetian, Las Vegas, NV. www.hobbyvisions.com. Sponsored by AMA, DIY Television Network, Hobby Merchandiser, Hobbytown, USA, Pressman Communications. For further information, contact: Rob Gherman at 800.969.7176, EXT 219 or E-mail: rgherman@hobbypub.com • Scott Pressman, 800.252.4757 or E-mail: scott@pcishows.com

• **3rd Annual Mississippi Modelers Show & Contest:** October 11th. at the Lee County Agricenter, Highway 145, Verona, MS, Sponsored by Mississippi Modelers Chapter. Event Home Page: <http://mississippimodelers.tripod.com/> Contact: D. J. Whitehead, 1309 Hwy 2, Corinth, MS 38824 • Tel: 662.286.2500 and/or e-mail: drummer7@avsia.com

• **SyrCon 16 Scale Model Contest:** October 19th. 10am-4pm, Knights of Columbus, 135 State Fair Blvd., Syracuse, NY 13204, Contact: Gary Haven 115 Stonehedge Rd. Camillus, NY 13031 (315) 487-3465, E-mail: garhaven@twcny.rr.com

• **CHILLER THEATRE:** You've heard of this mega event. Twice a year. Catch it this coming October - Sheraton Meadowlands Plaza, East Rutherford, N.J. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on the Internet at: <http://chillertheatre.com/>

• JANUARY 2004 •

• **Sci-Fi Model Con 6 & Atlanta Model Expo 2004 IPMS REGION THREE CONVENTION:** Friday January 30th and Saturday January 31st, 2004 Meadowcreek High School, 4455 Steve Reynolds Boulevard, Norcross, Georgia. For general information contact Paul Cotcher pcotcher@mindspring.com or (678) 513-0883. For vendor information contact James Corley jdcorley@bellsouth.net or (770) 973-3482. On the Web: <http://www.victorymodels.com/ame2004mp.htm>

• FEBRUARY •

• **Modelfest '04:** February 22, 2004, from 8:30am - 3:00pm. Plastic model contest and swap meet to be held at the Ventura Fairgrounds - Seaside Park, 10 West Harbor Blvd. Admission: \$5.00 per person. State parking fee additional. For more information, contact Vernon Morseman or Stuart Mackie at 805.658.8138.

• **American International Toy Fair:** February 15th - 18th, 2004, in New York City at the Jacob K. Javits Convention Center. For more information on this trade show, contact: Toy Industry Association, Inc. (TIA™), 1115 Broadway, Suite 400, New York, NY 10010, Tel: (212) 675-1141 • Fax: (212) 645-3246 • E-Mail: toyfairs@toy-tia.org • Fax-on-Demand: (212) 675-1540 • <http://www.toy-tia.org/AITF/index.html>

• APRIL •

• **Chiller:** The second installment of this show happens this month. Call the Chiller Hotline at 201.457.1991 for more information or check it here. We'll post more as it becomes available!

WonderFest™ 2003

with Mark McGovern

• Vendors & Product •

Ray Harryhausen, one of the greatest miniature effects artists in motion picture history, paid a return visit to the Olympics of the Sci-Fi/Fantasy modeling genre this year. He was the Guest of Honor at WonderFest™ 2003, which was held June 7 - 8 in Louisville, Kentucky. The Executive West Hotel was bristling with a record 477 models entered in seven categories ranging from SF/Fantasy/Horror Figures to Humor & Super Deformed Figures to Vehicles & Mecha. The venue also contained what was for that weekend quite possibly the single largest hobby store of its kind in the world.

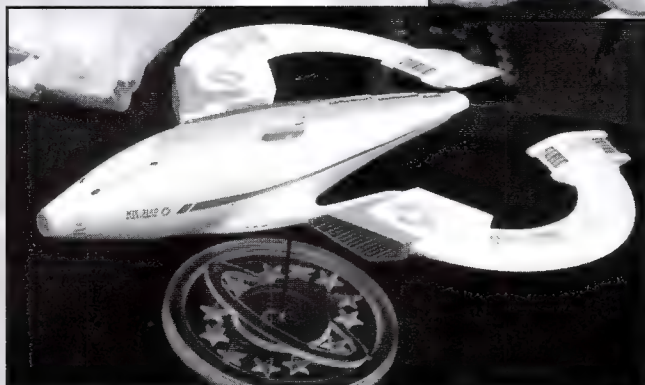
Organizer Lee Staton and his staff are to be congratulated for having put on a truly awesome show. It attracted participants from as far away as Japan and Great Britain. The photos you see here represent the tip of the iceberg of this event. WonderFest 2004 has been scheduled for May 15 - 16. For more photographs and information about the show, visit the WonderFest web site: <http://www.wonderfest.com>



Photos (above left clockwise): The Diceman himself, Ed Bowkley! The folks from Federation Models, Shawn Nagle's table and product, Matt Hawkins from Cygenus Studios and CultTVman's aftermarket products and books.

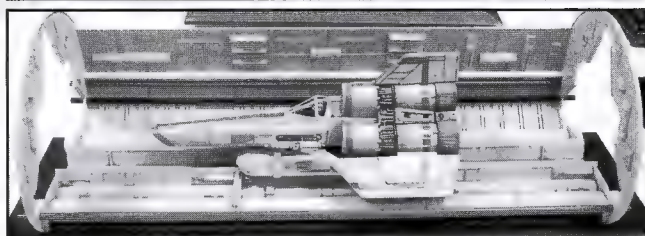


• More Vendors •



Photos (above left clockwise): Polar Lights' table, Janus Co., Unit 70 masks, the Protector, Toiletface and a new diorama base from Dark Carnival.

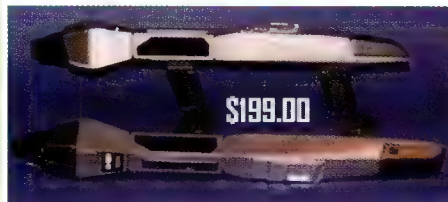
• Contest Entries •



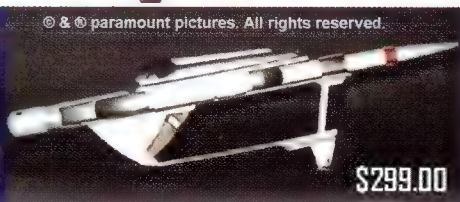


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Jokin' Around...

by Jim Capone

This resin kit comes from the guys at N&T Productions. It's cast in four pieces (Fig.1) and comes with a simple round base. The expression on the Joker's face is fantastic and vividly shows his wild, demented character. I enjoy creating a base or altering the existing one in order to personalize kits. I hope to enhance what the sculptor has created. With this kit, I wanted to put the Joker in front of a façade that would look like part of a historic building in Gotham. I took about a dozen architectural reference pictures on a recent trip to Pittsburgh. The final design is a composite of several of those downtown buildings.

The base was built using two pieces of laminated particleboard for the ground and a sheet of underlayment for the wall (Fig. 2). The wall was attached to the base using screws (Fig. 3).

The edges of the particleboard were rough and needed to be smoothed. They were covered with a thin layer of modeling paste, allowed to dry and then sanded. I've wanted to try Balsa Foam and felt that the cut stonewall would lend itself well to this material. One layer of the foam was glued onto the wall using a spray adhesive. A second layer forming the arch was then applied (Fig. 4). This was left to dry overnight. The foam was shaved down into different levels of relief (Fig. 5) using straightedges and templates. Cardboard templates provided a pattern that made shaping edges easier while protecting the areas beneath them (Fig. 6). The foam carved very easily and any firm object is a possible sculpting tool.

The individual stone blocks were cut into the foam and their edges beveled using the corner of a small metal ruler. A metal burin was used to emphasize and standardize the spacing between the blocks (Fig. 7). The ruler was used again to deepen the separation between the individual stones.





Finally, a piece of crumpled aluminum foil was rolled and pressed into the foam to create the broken textured surface (Fig. 8).

My source photos included the relief of a face carved into one of the wall blocks. Attempts to carve this into the Balsa Foam were unsuccessful and I ended up using Super Sculpy (Fig. 9). The basic levels of the relief were built up and then detailed using dental tools (having an uncle who was a dentist has some perks). The completed sculpt was too smooth and did not match the texture of the Balsa Foam. A stiff bristled brush was tapped over the surface to add some subtle pitting (Fig. 10). The baked relief was glued in place and the edges blended to the foam with paperclay (Fig. 11).

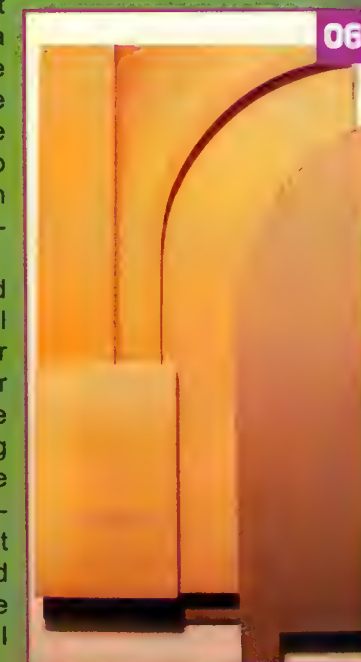
A decorative trim was needed for the inside edge of the arch. A windshield wiper blade provided the detail and its flexibility allowed it to conform to the curve. It was a little too thick, so the back section of the blade was removed allowing it to fit nicely (Fig. 12). The blade created a smooth continuous arch. A dremel tool was used to cut grooves into the blade that would match the stone segments. The completed wall and ground sections were ready for painting.

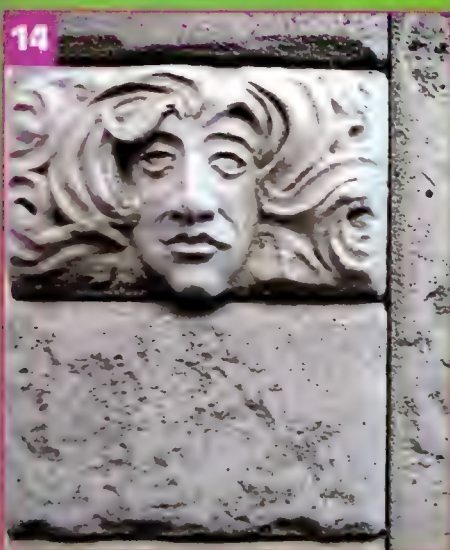
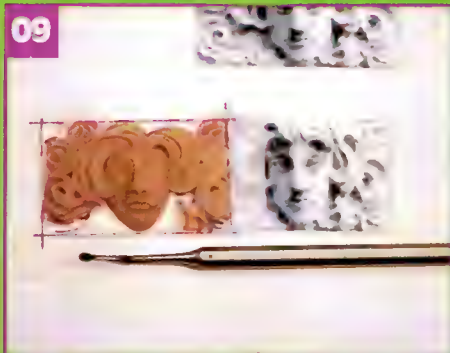
Balsa Foam needs to be treated to harden its surface. A couple of coats of Krylon gray primer were applied to the wall and allowed to dry (Figs. 13 & 14). This kept the small particles of foam from coming loose. A layer of thinned gesso finished the preparation (Fig. 15). Several shades of gray were airbrushed on the wall working from dark to light (Fig. 16).



The last step was to drybrush the lightest shade of gray to provide highlights and emphasize the separate blocks (Fig. 17). The ground section had two parts. The lower piece was spray painted glossy black. I realized that the upper piece needed texture to better represent concrete. Gesso was spattered onto it using a toothbrush (Fig. 18). Several shades of gray were airbrushed working from dark to light. Lines were added to divide the sidewalk into sections. A large crack was painted and a light gray was used to highlight the lines and edges (Fig. 19). An even lighter shade of gray was drybrushed over the center sections of the sidewalk.

When I took my reference pictures, I noticed that many of the downtown buildings had small pipes along the sidewalk coming out the front or right against the walls. They appeared to be for water or gas. Whatever their purpose, they were sculptural in appearance. Originally I wasn't going to include one, but I thought it might create a nice addition. I built one that was a composite representation. I began looking for found objects that could be assembled into the desired form. I had most of what I needed and a trip to the hardware store and local craft shop completed my quest. I





began by trimming back two of the openings on a small piece of copper "T" pipe. Several washers and nuts of various sizes were added with glue. The pipe was lengthened using a piece of dowel rod and another large nut. The top handle was formed using a 7/8" ring and brads (Fig. 20). The brads were cut down, arranged and glued to form a cross. The top of a nail with a rounded head was cut off and glued in the center. A thicker nail was glued into place as the center shaft. A small piece of chain from an inexpensive necklace finished the pipe (Fig. 21). The piece was then primed and sprayed flat black (Fig. 22). It was dry-brushed bronze and weathered with several values of greenish gray and sealed (Fig. 23).

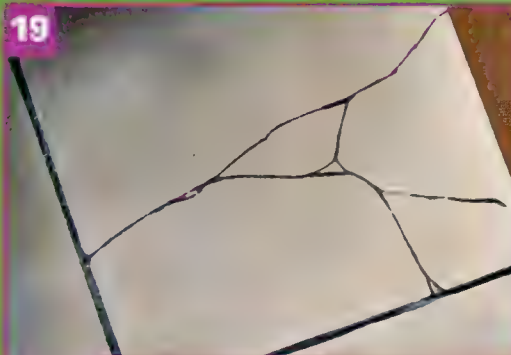
The final element of the base was a decorative trim added around the bottom. A simple shallow platform was fashioned from wooden molding and a sheet of underlayment. The trim was airbrushed a dark green. The lower half was masked and the upper half was sprayed with chrome paint (Fig. 24).

The Joker was washed, sanded and primed to prepare it for the first layer of painting. I felt it would be easier to paint the more complex areas (head, hands, and vest) before assembly. I use acrylics and mix the majority of colors working from dark to light. The base orange of the vest was airbrushed with a lighter value sprayed from above and centered (Fig. 25). The basic plaid pattern was brushed in with a yellow orange (Fig. 26). Small yellow squares were added where the plaid lines crisscrossed (Fig. 27). The head and shirt were given a coat of flat white. Separate areas were painted their appropriate base colors: shirt - yellow; tie - purple; hair - dark green; lips - deep red; inner mouth - a brownish



pink; tongue - slightly lighter than the mouth; teeth - off-white; and eyes - light blue. The shoes were painted black with brown trim and the spats white. The trousers were airbrushed several shades of blue. The lapel flower was painted a range of pink shades with short, overlapping brush strokes. These were allowed to dry and then sealed (Fig. 28).

The next layer of paint added more definition and color variations. A warm medium gray was mixed using watercolors with a little window cleaner. This was applied to facial lines and wrinkles and allowed to dry. A cotton swab with a little distilled water was then gently wiped over the lines. This cleaned the high parts and left paint only in the recesses. A reddish brown wash was applied to the mouth using the same technique. The hair was drybrushed a medium green. The eyelids were lined with pink and the irises hazel. The tie was drybrushed a lighter purple. The lining of the coat was painted black. Another misting of DullCote was applied (Fig. 29).



The final layer provided fine detail and subtle shading. Thin red lines were added to the vest using watercolors with a little window cleaner. Mistakes were easily removed with a cotton swab and water. This was then sealed. Alternating white lines were added over the top using the same technique (Fig. 30). The hair was drybrushed with lime green highlights. The lower lip was painted a deep red, leaving the darker base color exposed around the edges. The teeth were touched with white and the tip of the tongue drybrushed with light pink. The pupils of the eyes were dotted with black and a white reflection was added (Figs. 31 & 32).

The last major step was to attach the arms to the body (Fig. 33). The arms are sculpted in a way that made pinning unnecessary. The seams were filled with Pearl paper clay.





Small amounts of the paper clay were rolled into thin coils. The coils were dipped into water using a tweezers and positioned on the seams. The water helped hold the paper clay in place as it was blended into the gaps. Modeling tools were used to smooth the surface and clean it from surrounding surfaces. Once the paper clay dried overnight, it was easy to sand.

The areas already finished had to be protected before airbrushing the coat. All of the outline edges were covered with a liquid frisket and allowed to dry. Sheets of plastic wrap were folded and wrapped tight against the frisket. Tape was also used to hold everything in place (Fig. 34). The Joker's entire coat was airbrushed with a dark purple. A lighter value was then applied from above, along the base of the coat and around the sleeves (Fig. 35). This was allowed to dry and then seal-coated. At this point I decided to change the color of the tie. I felt there was too much purple, so I made it aqua. The piece was now ready for the finishing touches. Pastels were used to add subtle color and shading to the entire figure and the base. Watercolors were used to darken the sculpted lines of the clothing. A clear gloss was applied to the bomb, eyes, inner mouth, and shoes. Metallic brass was painted on the buttons of the vest. Attaching the vest chain completed the piece.

And there it is. The Joker stands defiantly in front of a Gotham edifice. The kit is available from N&T Productions. They are very easy to work with and make trans-Atlantic ordering easy. Kits arrive promptly and are securely packed in lots of bubble wrap. I have purchased N&T's "Guardian of Gotham, Second Edition" and am working out my plan of attack. The two will look great together.





With Jim Bertges

Kevin McCarthy from Creature Arts

Don Siegel's 1956 masterpiece, *Invasion of the Body Snatchers*, is a classic of intelligent Science Fiction filmmaking. It is such a classic that it has been remade twice and its basic premise and themes have been repeated and parodied over and over for decades. However, because the "monsters" in the story look

just like us and our neighbors and friends, there has been very little in the way of models from this film. There were the pods, but there isn't a lot you can do with something that looks like a cross between a Brussels Sprout and a Green Bean. Well, the folks at Creature Arts have solved that problem. This kit features Kevin McCarthy at the exact moment he confronts his still forming duplicate body as it bursts from its pod. It is a pivotal moment in the film and the kit captures it very nicely.

The kit contains two likenesses of Kevin McCarthy, one is the placid, still forming "pod person" and the other is the emotional, stressed, "real" McCarthy who is ready to plunge his trusty pitchfork into his doppelganger. The placid "pod" face is a dead ringer for the actor, but the face on the "real" character drifts more into the realm of caricature. You can see that it is indeed Kevin McCarthy, but somehow it also looks almost as though sculptor S.M. Clark was really trying to convey the emotion of the moment and nearly lost the likeness. It works in the context of this kit, but

could stand a bit of improvement.

This piece assembles nicely thanks to a very indepth instruction sheet, but there are a couple of spots to watch out for. The two-part base, which consists of the tiled floor and the open pod, fit, but left a large gap. The instructions recommend using insulating foam to fill the gap, since that is the same material that was used to sculpt the foam bursting from the pod itself. I took a different route, grinding the edges of both pieces to improve the fit and then heating the floor part with a heat gun and forcing the two parts together. I improved the fit, but still ended up with a small gap that was easily covered with Magic Sculp. The second place to watch is attaching Kevin's hands to his arms. The hands are attached to the handle of the pitchfork and the arms must be attached to the body so they align with the position of the hands on that handle. With careful test fitting, the arms can be put into place and alignment marks can be made where the arms attach to the shoulders. These marks on both the arms and shoulders will allow the arms to be lined up perfectly for gluing.

• Continued Next Page •





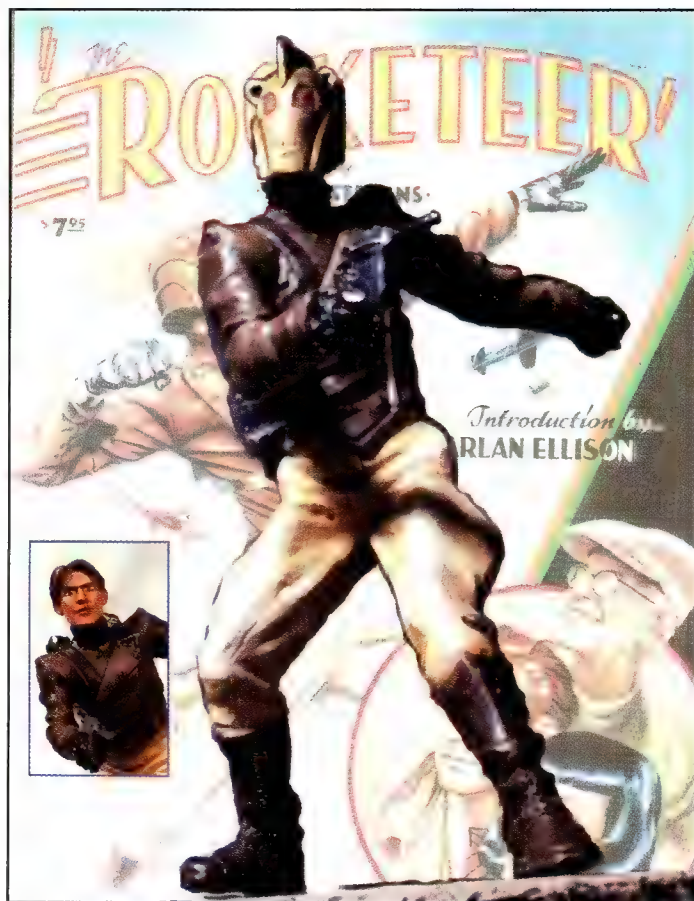
The instruction sheet is very useful and provides a number of photos and helpful construction and painting tips. It does seem to spend an inordinate amount of time detailing the cleanup and preparation of the white metal pitchfork tines though. Along with the instruction sheet, the kit includes a certificate signed by Mr. McCarthy himself and some excellent box art. That certificate is a great bonus especially for fans of Mr. McCarthy's work.

Painting is where the real challenge lies in this kit. Since it is a black and white film, the colors are up to the builder's imagination, but the instructions do provide some helpful hints. The pod and its contents provide the greatest test of the painter's skills since the foamy bubbles spewing forth from the vegetable matter were semi-transparent in the film and are made of solid resin here. I used spray cans to lay down my base colors over a coat of white primer. The overspray from the cans gave a bit of a tint to the foam that helped represent its see-through nature. The forming "pod" body got a blast of bright pink, the pod-bright green and the floor-gray. From there I got out my craft paints in an array of colors - a variety of greens ranging from very dark to very light, some tans and finally some very pale yellows. I used a natural sea sponge to apply the colors to both the pod and the body, working from dark to light colors on each. Because the body was still in its formative stages, I wanted to create a mottled surface color that incorporated both the green of the pod and the pink of the forming flesh. I lightly sponged on colors starting with very pale green and working up to a light tan, working while the colors were still wet to allow for some blending. The pod was sponged in the same manner, which let the various colors show through each other and create some depth. The final coat on the pod was a glaze mixed from some Delta Black Green and Liquitex gloss medium. It was transparent enough to let the highlights show through while toning them down a bit. The foam was drybrushed with pale green, pale yellow and pure white to increase the depth. I wanted to create some extra foam to place on top of the sculpted bubbles, so I chucked a piece of thick wire into my electric drill, bent a loop in its end and proceeded to whip some Future into a foamy mass. Unfortunately, all the little bubbles popped after they were placed on the kit and my foam idea will have to wait for another day. The painting of the Kevin figure was very straightforward and I was pleased to discover, after the kit was completed, that the posters for the movie depicted him in a brown suit, just as I had painted him.

This is a good kit and a must have for fans of Invasion of the Body Snatchers and Kevin McCarthy. It perfectly depicts that moment in the film where McCarthy confronts the horror of being replaced by an emotionless replica and take steps to ensure that he remains human. The kit is 1/6 scale and sells for \$124.95 from Creature Arts through the Cult TV Man web site at, http://www.culttvman.com/creature_arts.html.

The Rocketeer from Mojo Resin

I don't care what anybody says, The Rocketeer is one of the best comic book movie adaptations...ever. I'll have to admit that I



was a fan of The Rocketeer before the movie ever came out, I collected all the comics and was thrilled by the adventures of Dave Stevens' rocket packed Commando Cody clone. It was a combination of the era, the swashbuckling adventures and Stevens' eye-popping art that pulled me in and kept me going until I'd finished the last page and closed the book. Joe Johnston's 1991 movie captured the look and feel of the comic pages and even though they did monkey with the story a little, brought the tale, the era and the characters to life on the big screen. That said--this movie and character has been seriously "under-kitted." I recall the big Screamin' kit and a couple of other garage kits based on characters from the film and comic, but it's been a while since Cliff Second and his alter ego have been represented in resin or vinyl. Now Mojo Resin has come along with this beautiful little 120mm version of the Rocketeer in all his glory and I'm happy.

Now I know that 120mm, which roughly translates to 1/16 scale, may seem a little small to some, but this size makes the figure perfect for inclusion in a diorama. Dios in this scale can be very detailed without being overwhelming in size. This kit displays all the detail you'd want in just about any scale. Everything is crisply molded and seam lines are minimal. There was a bit of cleanup involved to remove flash from the arms and helmet fin, but that was a simple matter. Take care, however, when clearing the flash from around Cliff's Mauser pistol; that barrel is delicate. The kit boasts not one, but two excellent likenesses. First is the Rocketeer helmet itself, which comes in two parts, the helmet and the fin that fits perfectly on top. Second is the head of Cliff Second just in case you want to depict your Rocketeer helmetless. The resemblance to actor Bill Campbell is remarkable, especially for this scale. The helmet of course is a very nice match to the movie prop, but some of the detail on the mouth grill is a little soft and needs to be enhanced with the tip of your hobby knife. I also noticed four tiny indentations surrounding each eye lens and it took me a minute to realize that they were supposed to represent



the rivets on the actual helmet that held the lenses in place---so don't putty them. Assembly is simple; all you have to do is attach the arms and rocket pack, then clean up the neck opening a little to accommodate the head of your choice. I added a small pin to each head to hold it in place.

Painting is also quite simple with the concentration of browns and tans in the Rocketeer's outfit. His jodhpurs are a light khaki with the details and shading done in a medium brown. The very cool leather jacket started out dark brown, but received heavy dry-brushing to represent the wear of a well-worn garment. The helmet got a coat of golden bronze with details like lenses and mouth grill picked out in dark brown, then a gloss coating to give it a nice metallic sheen. Finally the rocket pack, which abounds with nice little details, was given a coat of aluminum followed by a black wash to bring out those details and a light drybrushing of aluminum again.

The kit comes with a large (at least for this figure) circular, dried earth base that allows enough room to display the figure and which ever head the Rocketeer isn't wearing at the moment. But the best thing I can think of to do with this kit would be to make it the centerpiece of a diorama. There are many exciting scenes in the movie and in the comics that would be excellent diorama fodder for this kit. If your head is spinning with Rocketeer delight, like mine is, you can get this kit for your very own from **Mojo Resin, 320 S. Jefferson, Woodstock, IL 60098** or contact them via e-mail at mojores@rcn.com.

The Jaws Crew

Jayco's Jaws set consists of three 1/6 scale busts of the three principal actors in Steven Spielberg's classic shark movie which were also sculpted by Wayne Hansen. Each bust stands nearly four inches tall atop a nifty little shark base. All the likenesses may not be dead on exact, but they're pretty darn close. If I were to rank them, Quint would be the best, followed by Chief Brody and then Hooper. Their size makes them easy to handle, easy to paint and easy to display. It also makes them perfect for another painting technique called stippling.

Stippling is similar to sponging in that you apply paint to the surface by pressing your applicator straight down on to the surface rather than using a stroking motion. The difference is you use a brush with short, stiff bristles instead of a sponge. The stippling



method was used only to lay down the basic flesh tones. There was still a lot of detailing to be finished once the stippling was done.

Painting these guys was fun because they represent three different types of people with three different basic skin tones. Quint, the fisherman, spent his life out on the open sea, so his skin was darkly tanned and weathered. Hooper was much younger, but still an outdoor type so his skin was a bit lighter than Quint's. Chief Brody, on the other hand, was new to the outdoor life

and got the lightest skin treatment of all.

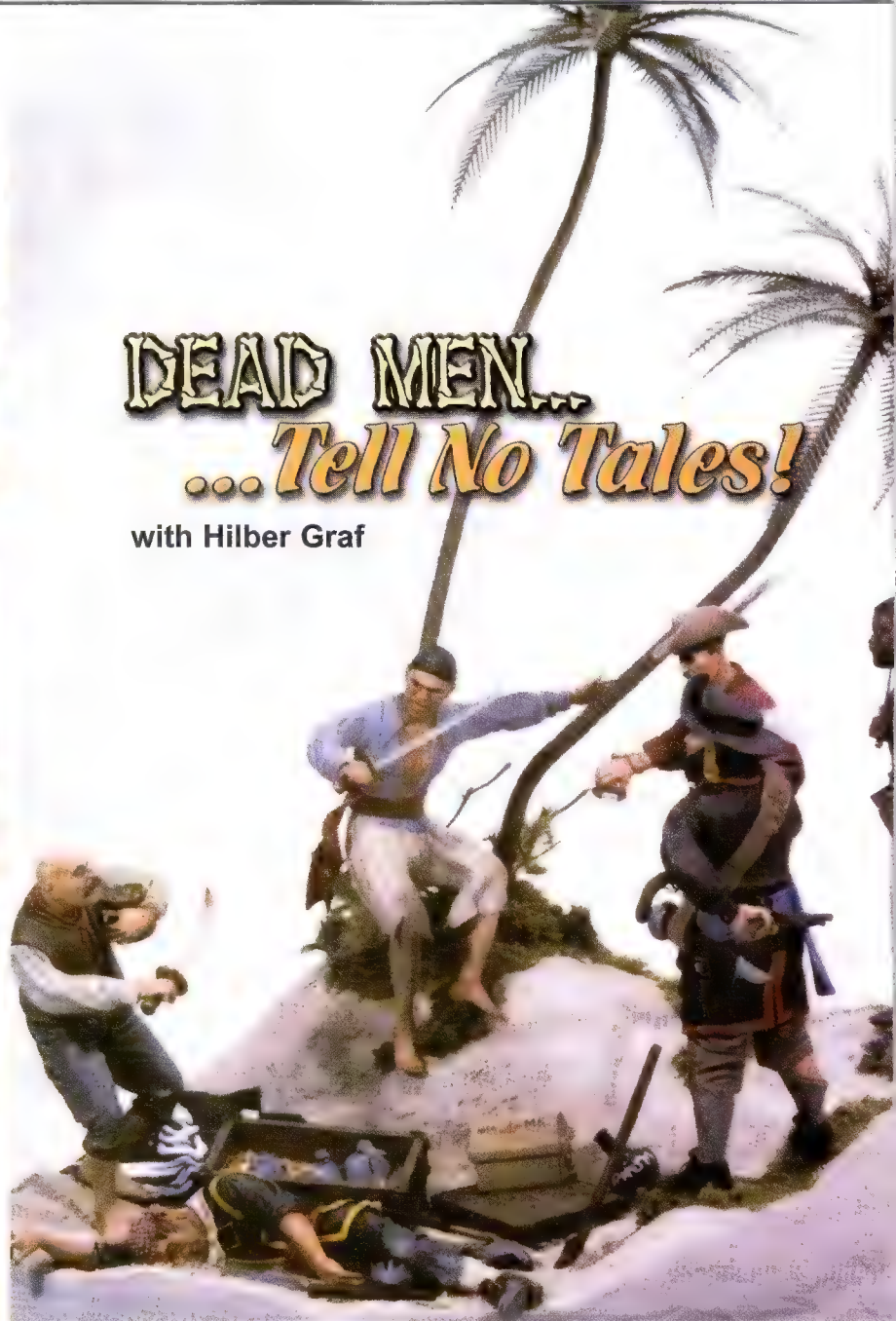
Like sponging, stippling is best done while the coats of paint are still wet so they colors blend. I poured out puddles of brown, reddish brown, peach, tan and an off-white for my palette and began with Quint. Like drybrushing, it's best not to have too much paint on your brush, heavily applied paint is more difficult to blend. I started with the darkest brown in the most recessed areas of Quint's face, eye sockets, below his cheekbones and under his jaw line. This was followed by the peach for most of the face, then tan on the highlights. Brody got much the same treatment, but without the darkest brown. Brody was done using just the peach and off-white. In the second photo, with their hair and clothing base coated, you can see the slight variations in skin tone among the three faces and you can see some of the subtle shading created by the blending of the various colors.

To finish the busts I broke out the oil paints to provide further highlights and shading on both the flesh and the clothing. In keeping with the original premise, Quint got the heaviest dose of shading followed by Hooper, and Brody simply had lines and creases in his face accented with a darker, pinkish flesh tone. Even though the oil paints provided most of the depth and shading on these busts, it was the stippling technique that created a more realistic looking multi-hued base coat to build that shading on.

Like any new technique you may want to try, sponging and stippling both take a bit of time and practice to master. I hope you'll take a shot at either one or both of these methods of applying paint and they help you get the results you want.

If you are interested in this kit, the Jaws set is \$45. You can contact Jayco at: **Jayco Hobbies & Toys, Vancott Finance Station, PO Box 670897, Bronx, NY 10467-0897** or <http://geocities.com/jaycotoys/>





DEAD MEN... ...Tell No Tales!

with Hilber Graf

Ever have an idea for a figure diorama project, but had to dismiss your dream because of a lack of available model kits to make it a reality? For a long time I experienced this frustration over and over. Then I decided to apply myself and learned to sculpt my own figures. It took years of practice and discipline before I was satisfied that my results didn't embarrass me.

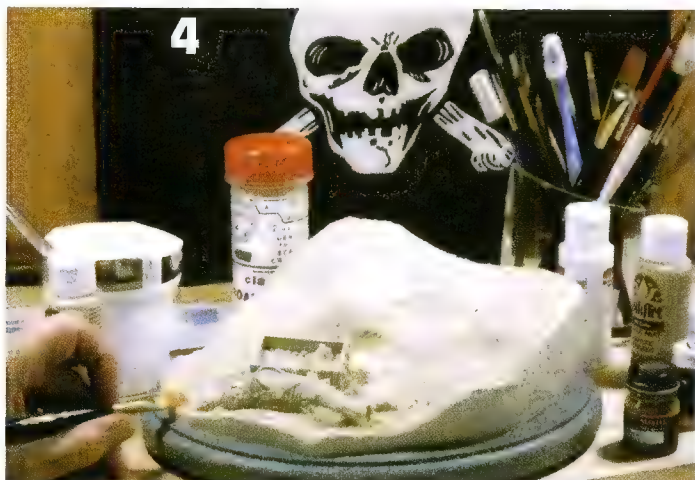
But what if you really don't have the inclination or time to discern how to shape a wire armature and Super Sculpey into something resembling a miniature human being? The answer lies in converting existing kits to fit your needs. Conversion does require some effort and minimal sculpting skills, though it's far less difficult than starting from scratch.

Conceived in a Dream Factory

For over two decades during the last century a

Hollywood staple product was the swashbuckler adventure film. Hoards of unshaven guys, walking on peg legs and wearing eye patches, sailing the high seas in search of something to steal. A great role model for young viewers, don't you think? Well, I grew up on TV reruns of these movie "classics" in the 1960s and never ended up in the prison laundry because of it, so they couldn't have been too bad for me.

I wanted to build a tribute diorama to those salty old pirates who entertained me so many years ago, but was faced with a motley crew of misfit model kits. Various manufacturers had occasionally released a pirate kit of some sort over the years. Aurora had a couple 1/8th or 1/10th scale styrene buccaneer kits during the sixties, there were two or three plastic 1/12th scale kits during the 1970s (inspired by Disney's Pirates of the Caribbean theme park ride), a few white metal offerings over



the next few years and every so often a resin corsair would pop up, then disappear almost as quickly. I recalled that a long deceased company named Monarch attempted to produce a large series of pirates in 54mm almost 20 years ago. Other than that mixed bag, not much was available for a modeler seeking to raise a pirate crew.

Cast adrift without supplies, I had only two choices of fate before me: scratch build or conversion.

Beachcombing for Parts

I wandered through hobby shops where I lived without much luck until stumbling upon an inventory clearance sale at my local purveyor of model building supplies. They swept out a storeroom, discovering a treasure trove of beat up old kits, books and whatnot. Among the worn and crunched model boxes, I ran across a long out-of-production 120mm scale resin kit by Belgian manufacturer, Verlinden Productions. Primarily a produc-

er of military subjects, mostly in 1/16th and 1/35th scales, Verlinden had experimented a decade or so ago with other subjects, one being pirates. These kits possessed nice detail and were rather well posed. The one I found was meant to be combined with other releases to form a diorama. Desperately digging through this pile of rare stuff, I felt like Indiana Jones searching for the Lost Ark. No more pirates appeared, but I did uncover more 120mm Verlinden figure accessories: heads, hands and four male Academy nudes, all meant for customizing your own figures. Buying everything at half their former retail price tag, I giggled uncontrollably as I drove home with this stash of old resin.

My Verlinden pirate kit was called "Greed," depicting a fight over digging up buried treasure. That was a common enough scene in those old movies, so it became the basis of my diorama idea. Blackbeard the Pirate, a 1952 RKO B-movie starring Robert Newton and William





Bendix, has been one of my favorite silly pirate adventures and I was determined to combine elements from this film, historical art, the kits I discovered, some leftovers from the parts box and a little sculpture of my own to achieve my dream (*Photo 1*).

Designing Treasure Island

I liked 120mm, otherwise known as 1/16th scale, because the five-inch tall figures were large enough to contain much detail and character, but not so big that a multi-figure diorama crowded everything else off my display shelf. Verlinden's resin base from the "Greed" kit with its dead pirate, unearthed treasure chest and scheming brigand, formed a centerpiece for my pirate confrontation. However, being only 4x6" in size meant I had to expand it to accommodate a half dozen buccaneers and whatever background elements required to tell the story. An 8x10" oval wood plaque was purchased from my local crafts supply store, its decorative shape selected to compliment the intended scene.

Most of those old Hollywood swashbucklers were filmed on studio back lots around Southern California or at local beach locations with cameras pointed away from the Los Angeles city skyline. Movie sets of false 18th century buildings, dressed up with palm trees and a truckload of beach sand, constituted as much historical accuracy as deemed necessary for Hollywood fakery. I didn't need to bog myself down in duplicating an exact Caribbean environment for my diorama, just a couple palms and enough faux greenery to suggest the tropics.

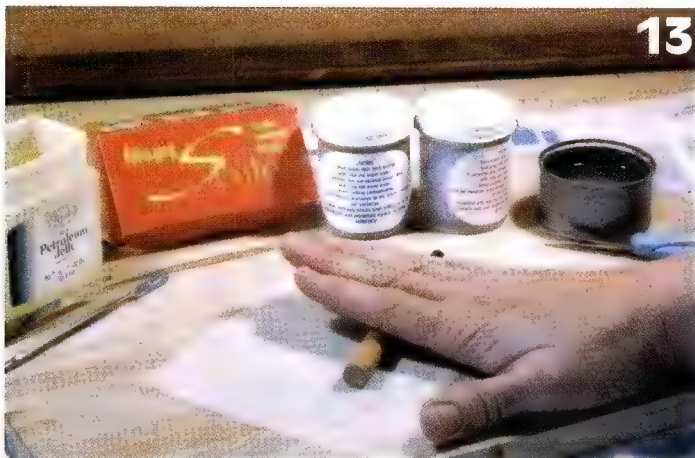
The kit base was positioned off center on my wood plaque and permanently attached by epoxy glue. I only had a small area to stage the action, so to heighten drama I wanted to depict a portion of a buried treasure hole, the rear section of which



sloped upward to reveal pirate crew members discovering an attempted theft of their ill-gotten loot. Florist green foam (intended to anchor floral arrangements in baskets) was carved into a rough slope and glued against the resin casting. Its amoeba shape was a contrast to the oval base and conveyed additional visual interest (*Photo 2*). Florist foam is easy to carve with a hobby knife and can even be shaped by finger pressure. Most crafts stores that offer fake flowers stock inexpensive green foam. One brand is called Dry Foam and is manufactured by FloraCraft.

Foam Putty was applied over green foam with a putty knife then smoothed out by gently tapping the surface with my fingers (*Photo 3*). The base was set aside to dry and cure overnight. When hardened, I carved and sanded down any unwanted irregularities in the surface. At this stage the diorama began to appear like a tiny island, prompting me to paint the plaque portion sea blue, then over sprayed in StoneCraft texture coat. The combined effect was eye pleasing. I





painted the earth section in beige sand acrylic mixed with fine grain model railroad layout sand. This created a gritty texture, blending my foam groundwork with the resin base (**Photo 4**). The most tedious part of this step was painting around the molded on dead pirate and treasure chest. Verlinden was habitual about one-part bases with major details that should have been separate castings. Finishing the pirate became a headache because holding the base in one hand and attempting to accomplish complex painting with the other was clumsy and tiring.

The base was ready for tropical greenery. Preiser makes an HO scale plastic palm tree kit that can be modified for 1/16th scale vignettes. Five trunks of different heights are included with separate palm fronds. On frequent travels to the tropics, I've noted palm trees rarely grow perfectly straight and symmetrical in the wild. Often, in order to get enough sunshine, a tree will grow almost at a right angle to clear thick jungle growth, then continue to grow more or less straight up. To add additional tree height, I spliced two kit trunks together, filling the resulting seam with epoxy putty. To further alter the trunk, I passed the part an inch or two over a lit candle, constantly rotating the tree until the trunk became soft and pliable, but not ignite in flames (**Photo 5**). Quickly withdrawing the part from heat, I bent the straight trunk to a more natural slightly curved shape (**Photo 6**). Kit instructions suggested drilling separate mounting holes for each palm frond, but there was an easier method. I simply sprayed the tree trunk top with Pacer Kicker for Plastics, deposited a tiny drop of superglue on each palm frond stem, quickly positioning them. The kicker left enough residue to accelerate glue setting so 3 - 4 fronds could be attached. Additional squirts of kicker allowed me to continue mounting palm fronds at a rapid rate (**Photo 7**).

Painting the dead pirate was tackled before I could move on to dressing up the base with wild foliage. The trees had wire pins added to their trunk roots and then mounted to the diorama earth with quickset epoxy glue. An accent of tropical vegetation was then fabricated from a mixture of

small plastic aquarium plant leaves, silk plants and Woodland Scenics shredded foam landscaping materials (**Photo 8**). The trick here was to simulate the appearance of dense tropical growth rather than spend a lot of effort in reproducing specific plants in miniature. More items of "set dressing" and a bit more foliage were later added to finish the scene.

Pirate Plastic Surgery

I've always believed that in order to achieve success in figure conversion, you have to be a bit of a closet axe murderer. You must wield that hobby saw, file and knife as if you think you're the reincarnation of Jack the Ripper. Slice off hands and feet, chop off limbs and carve out chunks like you work in a butcher shop! What I really mean is you must not be too timid to do drastic changes. After all, that model kit is only a piece of resin.

Along with the old Verlinden kits purchased, I uncovered miscellaneous 120mm figure pieces and accessories in my spare parts box, leftover from years past when I was an avid military modeler. I swapped a few pieces with the Academy nudes until I had four basic figures to start with. The stock Academy kit was in a very stiff pose. Keeping my story line in mind, I began to reposition each figure. Wedges were cut behind the knees and in the elbows, and then I heated the parts in extremely hot water for several minutes, which helped to temporarily soften the resin. Working quickly, I removed each piece from the water, bending the limbs to new positions. Sections were sliced out of torsos, or plastic shims crammed in, changing the figures' postures (**Photo 9**). A blob or two of Magic Sculp epoxy putty filled in the resulting gaps (**Photo 10**).

I was pleased I still possessed some superb 1/16th scale heads purchased a few years ago from Terry Worster, a gifted sculptor who frequented figure modeler exhibitions (**Photo 11**). I've since lost contact with this aging gentleman, but if you ever run across anything from Worster Miniatures I highly recommend purchasing it. Customizing these beauties to meet my needs was a relatively simple task with bits of Magic Sculp (**Photo 12**).

Making clothing for figures can be trying, depending upon the complexity of the garment you wish to duplicate. Epoxy putty has been my favorite solution. I mixed up a small ball of Magic Sculp, placed it on a large sheet of wax paper, which was lightly coated with petroleum jelly. This prevented the putty from sticking, though I've seen some modelers use talcum powder instead. I folded the paper over and rolled the putty into a thin sheet (**Photo 13**). After a couple hours the putty stiffened, but retained enough pliability to hold whatever shape I fashioned it into.

Using a scissors and sharp hobby knife, I sliced



14 15



out small sections and attached them to each figure. Dental tools and wax sculpting tools were invaluable in shaping

the putty pieces into garments resembling loose fitting clothing 18th century seamen commonly wore (**Photo 14**). Bandoliers, belts, sashes were also fabricated from strips of stiffened epoxy putty. Luckily, I had sculpted up appropriate footwear and made lots of castings years ago. After the putty cured overnight, I filled in any imperfections with Bondo and sanded smooth. An indepth description of painting techniques is beyond this article's scope. Suffice to say, I used artist's oils for flesh tones and acrylics for everything else.

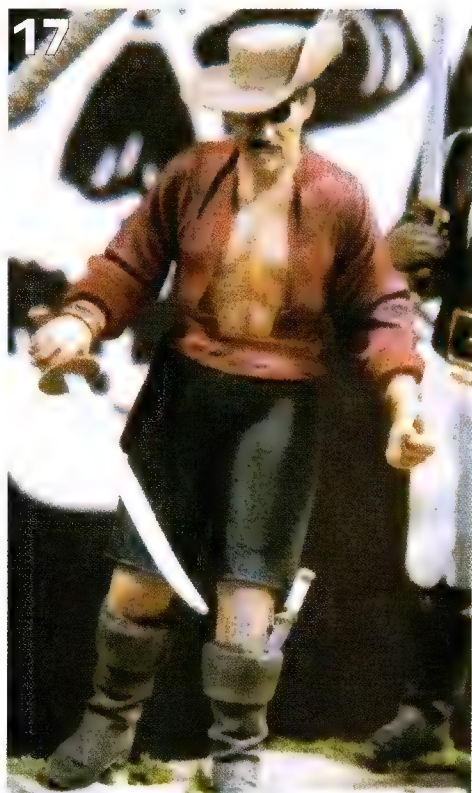
To understand what was done to create specif-

ic figures, let's focus briefly on each one. The "Dead Guy" was assembled stock from the Verlinden pirate kit. "Baldy"

had new arms fashioned from 1/16th scale items in my spare parts box. His terracotta pot of gold doubloons was sculpted from epoxy putty and the sword was an original resin casting of my own (**Photo 15**). Upslope we see "Lock Jaw" who began life as a Verlinden Academy nude, converted and clothed as described above (**Photo 16**). His ugly head was a leftover Verlinden item I've had around for years and the cutlass was the same as the previous pirate. Next to him stood "Lafitte," whose body was also an Academy nude, chopped up and repositioned with sheet epoxy putty clothing (**Photo**



16



17



18



19



20

17). I added a Worster Miniatures head which I modified with a Magic Sculp eye patch and hat. Tiny pieces of real ostrich feather provided a convincing plume. He gripped another of my swords in his right hand and wore a pair of my resin boots. "Nick Debrett," a character portrayed by James Earl Jones in 1976's *Swashbuckler*, inspired "Nick". Like the others, this figure started as nude with a modified Worster 120mm head (**Photo 18**). I spent particular attention to his vest, applying tiny pieces of epoxy putty sheet, decorating it with a stylized dragon face to imitate his movie costume (**Photo 19**).

Lastly, "Captain Teach" proved to be the most challenging. His appearance was based upon actor Robert Newton in *Blackbeard the Pirate*, whose costuming was quite elaborate. Starting with another nude, I layered on sections of rolled putty, carefully recreating his undershirt, baggy short trousers, greatcoat, scabbard belt and sash,

in that order. The head and floppy hat were original epoxy sculptures of my own and more ostrich feathers became a plume (**Photo 20**). The pistol strapped to his belt was scratchbuilt of styrene scrap while the one in his hand came from the bald Verlinden scoundrel (**Photo 21**).

Putting the Diorama to Rest

To finish off my diorama, I added a few set decorations for flavor. Some items, such as a treasure chest lid and shovel, came with the Verlinden pirate kit while others were my creations (**Photo 22**). I scanned an illustration from a reference book, sized it in a computer graphics program, printed it, used spray mount to glue it to thin aluminum foil and cut out a Jolly Roger flag. The pirates were fitted with brass pins in their feet and glued to their respective locations (**Photo 23**). I set the diorama aside to rest for a day, then went back to check for flaws. A bit more weed growth was deemed necessary to dress up a bare spot or two. At last, my tribute to a favorite genre of moviemaking was complete (**Photo 24**).



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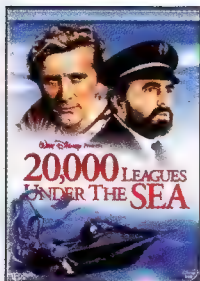
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DVDs, Videos

and Kit-Related Media geared for...

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Disney's 20,000 Leagues Under the Sea

(Special Edition; Color/2 discs, Dolby Digital 5/1 Surround)

Ah, the classics! Who will ever be able to forget the awesome sight of Nemo's Nautilus speeding toward a ship unaware of what is about to befall it?

This remastered DVD now includes two DVDs and is chock full of extras. Among them are the following:

- All-new audio commentaries
- Peter Lorre's ADR Tracks
- The Making of 20,000 Leagues Under the Sea

- Touring the Nautilus
- Lost Treasure: The Sunset Squid Sequence
- Production Gallery
- Trims
- Script Excerpts: Nemo's Death
- Themed Cartoon
- ...and more!

Anyone who is even remotely interested in modeling the Nautilus or who simply wants to sit down with the family and enjoy one of the finest Disney classics ever produced will find this special edition DVD well worth having, all for approximately \$20. For more information, check your local area or log onto the 'Net at: www.disneydvd.com - **FD**

featurette

- Behind-the-Scenes featurette
- The Humbolt Squid: A Real Sea Monster!

The Complete Musketeers 2 Disc Set

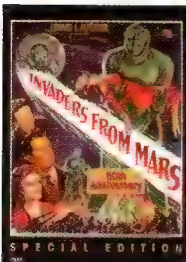
(Color/2 Discs, Anamorphic Widescreen, 214 mins total, plus extras)

By far the best cinematic version of Dumas' swashbuckling tale, director Richard Lester's "The Three Musketeers" offers all of the energy and slapstick humor he brought to "A Hard Day's Night" 10 years earlier. "The Four Musketeers" is the lesser film, but still offers beautiful locations, riveting swordplay, and almost Pythonesque humor. The international cast includes Raquel Welch, Christopher Lee, Faye Dunaway, Sybil Danning, Spike Milligan, Charlton Heston as Cardinal Richelieu, and Michael York as D'Artagnan. As The Musketeers, Frank Finlay is Porthos, Richard Chamberlain is Aramis, and there will never be a more perfect Athos than the late, great Oliver Reed!

Anchor Bay is a quality outfit and gives us pristine prints of both films, completely restored from original vault elements. The audio is Dolby

Digital Mono but packs plenty of sonic punch and clarity. "The Complete Musketeers 2 Disc Set" features a king's ransom of extras, which includes:

The Three Musketeers: Widescreen Presentation (Anamorphic) Full Frame Presentation, The Saga Of The Musketeers. Part One, The Making Of "The Three Musketeers," Theatrical Trailer, TV Spot, Radio Spots, Poster & Still Gallery, Talent Bios. **The Four Musketeers:** Widescreen Presentation (Anamorphic) Full Frame Presentation, The Saga Of The Musketeers. Part Two Theatrical Trailer, TV Spot, Radio Spots, Poster & Still Gallery, Talent Bios. www.anchorbayentertainment.com - **SM**



Invaders from Mars: 50th Anniversary

(Color/two versions, 156 minutes total, plus extras)

I first saw this film on television, in a dark room, alone. I was six years old. On its surface, "Invaders From Mars" is a fairly corny 1950s "B" sci-fi movie. But if you are a child, it may be the most terrifying movie you've ever seen. This is due not only to its story-line - a young boy finds that every adult he's ever loved or trusted has become alien and cold - but also to director William Cameron Menzies' unique vision and surreal production design - a nightmarish evocation of childhood's most primal fears. Once you've seen this film - you will never forget it. I'll bet it's one of David Lynch's favorite movies.

While not a digital restoration, IMAGE has used the original 35mm Cinecolor release print master as it's source, giving us a technically superior version to any previous video release of this title. The DVD also includes the butchered "British version", which deletes the "dream within a dream" ending.

"Invaders From Mars" is a unique and singular film and IMAGE has done us quite a favor with it's 50th Anniversary Special Edition, which includes:

Brand-New Digital Transfer, Dolby Digital Mono, U.S. and Alternate British Versions of the Film, Theatrical Trailer, Still Gallery, Illustrated Collector's Booklet, www.image-entertainment.com - **SM**

Spirited Away

(Color/2 Discs, Widescreen, 125 minutes total, plus extras)

Join Chihiro, a young Japanese girl who finds herself trapped within a world of spirits. She must save her parents from a mysterious transformation by finding the courage within herself to free herself and them to the outside world. In the process, she learns to appreciate not only the strength within her, but the worlds that she cannot normally see.

Wondrously written by renowned filmmaker, Hayao Miyazaki, the animation, music and voices leave a haunting impression from the mind of this masterful storyteller.

Special features include Spirited Away introduction by John Lasseter, The Art of Spirited Away, The Nippon Television Special - the Making of the Film, Select Storyboard-To-Scene Comparison, Behind the

Microphone with Suzanne Pleshette and Jason Marsden and the Original Japanese Trailer. Also included is the English Dolby 5.1 Surround Sound, the Original Japanese Language Track as well as the French Language and the DVD is produced in Widescreen (2.0:1) - Enhanced for 16 x 9 Television. I could easily stand to see some models based on these characters!

Other notable Miyazaki films include **Castle in the Sky** and **Kiki's Delivery Service**, both also available on DVD. Find out more by logging onto either MiyazakiMovies.com or disneygo.com - **FD**



Incredible Hulk: How the Legend Began

(Color/1 disc/2 episodes, 193 minutes total, plus extras)

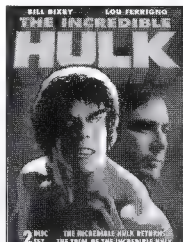
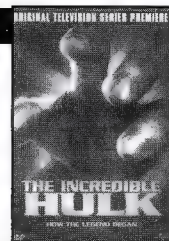
"Don't make me angry. You wouldn't like me when I'm angry!"

With a new wave of Hulkmania sweeping the nation, the original television series pilot that spawned that catchphrase is now available on DVD. Bill Bixby stars as Dr. David (Bruce) Banner, who as a result of bombardment by gamma rays ...well, you know the rest. The show took Stan Lee's clever Frankenstein meets Jekyll and Hyde formula and added a large dose of "The Fugitive," creating Marvel's biggest television series success (1978 - 82). No CGI here, just bodybuilder Lou Ferrigno in green body paint and a bad Beatle wig - and lots of lumbering slow motion. Sure, it all seems a bit dated now - but so do those favorite old comic books we keep stashed in our closets.

Technically, this Universal release is adequate - print quality on the double sided disc is decent, but there are some visible scratches and dropouts. Audio is Dolby Digital 2.0 Mono.

Special Features include:

- Sneak Preview Inside the Making of THE HULK motion picture with Ang Lee
- Commentary by series writer/director Kenneth Johnson
- Special Introduction by Lou Ferrigno
- Bonus Episode: THE INCREDIBLE HULK: "MARRIED" with Mariette Hartley - www.universalstudios.com/home - **SM**



The Incredible Hulk: 2 Disc Set

(Color/2 discs/2 titles, 187 minutes total, plus extras)

After the original series ended, two Hulk TV movies aired as "pilots" to introduce new characters from the Marvel pantheon. "The Incredible Hulk Returns" (1988) gives us nerdy Dr. Donald Blake, who summons Thor - an inept comic melding of Hagar The Horrible and surfer dude Jeff Spicoli. The formula here is "I Dream of Jeanie" meets "The Odd Couple" - and it ain't funny at all. Network honchos agreed and the series was tossed on the funeral pyre. Thank Odin for small miracles.

On the other hand, "The Trial of The Incredible Hulk" (1989) is surprisingly good. Banner finds himself in court, defended by none other than blind lawyer Matt Murdock. Rex Smith does a solid job as "The Man Without Fear", and John Rys-Davies is appropriately menacing as The Kingpin. Fans complained about DD's black ninja outfit, but it doesn't hurt the story - which is dramatically more satisfying than the recent Affleck version. Inspired by Frank Miller's take on the character and directed by Bixby himself, this small screen Daredevil had potential. It's a shame that it didn't become a series.

Anchor Bay once again goes beyond the call of duty, offering beautiful source prints for both movies. Sound is Dolby Digital Mono and there are plenty of extras, which include:

DISC 1: THE INCREDIBLE HULK RETURNS

Original Full-Frame Presentation

Muscling in On Movies: an all-new interview with Lou Ferrigno
The Marvelous World of Stan Lee: an all-new interview with Stan Lee
Poster & Still Gallery
Talent Bios

DISC 2: THE TRIAL OF THE INCREDIBLE HULK:

Original Full-Frame Presentation

Stand Tall: an all-new 84 minute documentary with Lou Ferrigno
Poster & Still Gallery
Talent Bios
DVD Rom: Original Screenplay
www.anchorbayentertainment.com - **SM**

The Day the Earth Stood Still

(B&W, approximately 92 minutes)

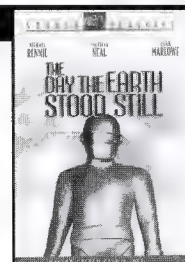
Widely acclaimed as one of the most influential films of the 1950s, *The Day the Earth Stood Still* earned a coveted Golden Globe® Award for "Best Film Promoting International Understanding." - - quoted from the cover

Anyone who is into models or Science Fiction knows about this movie from the folks at Twentieth Century Fox and here it is on DVD format, restored. Still in black and white of course, but not only the movie itself, but the additions make this a DVD worth having. Included are:

- Audio Commentary by Robert Wise and Nicole Meyer
- 70-minute "Making the Earth Stand Still" documentary
- Movietone Newsreel (1951)

- Restoration comparison
- 5 Still Galleries
- Shooting Script
- Theatrical Trailer
- Full frame format

The movie about a spaceship that lands in Washington DC, capturing the attention of the entire world continues to capture the imagination of fans everywhere. www.foxstudioclassics.com - **FD**



Midnite Movies: Creepy Classics

(Color/2 discs/2 titles, 187 minutes total, plus extras)

MGM has decided to release quite a few of these classics from yesteryear! This one showcases The Pit and the Pendulum, starring Vincent Price and directed by Roger Corman.

Tons of fun for the classic horror fan! This version includes:

- Anamorphic Widescreen - 2.35
- Audio:

- Dolby Digital Mono - English
- Dolby Digital Mono - French
- Dolby Digital Mono - Spanish
- Additional Release Material:
 - Audio Commentary -
 - Original Theatrical Prologue
 - Original Theatrical Trailer - <http://www.mgm.com/midnitemovies/> - **FD**

The Tick!

(Widescreen, Color, All Episodes in One Release!)

Well, OKAY then! Here is the DVD many have been waiting for and we didn't know it was being planned! All the episodes of the very short-lived TV show, "The Tick" are being released on one DVD and is scheduled for a September 30, 2003 release, so that means by the time you read this, the DVD *should* be in stores.

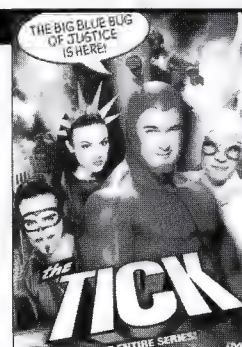
According to digitalbits.com, this new release will also feature trailers and audio commentary by producer Barry Sonnenfeld and Ben Edlund.

In case you forgot, the listing of episodes are as follows:

- Episode 1: The Tick vs. The Red Scare
- Episode 2: The Funeral
- Episode 3: Couples

- Episode 4: The License
- Episode 5: Arthur Needs Space
- Episode 6: The Big Leagues
- Episode 7: The Tick vs. Justice
- Episode 8: Arthur, Interrupted
- Episode 9: The Tick vs. The Terror!*

*unaired episode, which may or may not be on the DVD - **FD**



DOWN THE PREHISTORIC TRAIL

with Mike Fredericks

Welcome to another trip (as in "stumble") down the prehistoric trail. My name is Mike and I'll be your reviewer this evening. I thank Scott Kelley for sending a copy of the new vinyl prehistoric animal kit from Alternative Images "Gigantopithecus Rex" sculpted by Mark VanTine.

Garage kit historians will know that Alternative Images was one of the first American companies (well over a dozen years ago) that produced resin dinosaur kits. The scene depicts a giant prehistoric ape battling an Elasmosaurus with an Oviraptor dinosaur crushed underfoot. It stands a whopping 16" tall and is cast in two soft vinyl parts with separate white metal teeth for Kong, er, I mean, the Gigantopithecus. Detailing is truly fantastic on this new kit (my compliments to the sculptor) and casting is near perfect. Although the kit is named after the real-life giant prehistoric ape, the kit also gives a "wink" to the 1933 King Kong film in which Kong battles an Elasmosaurus high atop Skull Island.

The Oviraptor is an attempt to update the scene to more modern times (as Oviraptor is a more recently studied dino). Cost of the vinyl kit is only \$79.00 + s/h \$10.00. MasterCard & Visa Accepted. At this time there is also a very limited number of resin prototypes available for \$300.00 each. It is a little different than the original; a bit more dynamic, Scott tells me. **Alternative Images, 114 Fort Hunter Road, Schenectady, N.Y. 12303, 518-355-7958. E-Mail: aimages@nycap.rr.com.**

Sean Cooper and his Paleocraft company are known for prehistoric mammal resin models. (I recently interviewed Sean in Modelers Resource.) Well, I have his latest and

it is extremely well done. Sean is trying something a little different for the dinosaur modeler with his latest, Mechanosaur Raptor, a multi-poseable forty-piece resin model kit. Sean has very precisely and cleanly sculpted a robotic, futuristic "raptor."

Following and yet elaborating on the actual skeleton of a Theropod dinosaur, Sean has come up with his own "metal" version with weapons mounted, giant sickle claws, lightning holes on many parts and the ability for the modeler to pose his model in any different position desired. The dinosaur is about a foot long when assembled and includes a resin and wood base for a beautiful display.

Mike Evans beautifully cast this new masterpiece for Sean. This is certainly a departure from what Sean's customers are used to seeing from this very talented artist and was obviously a labor of love for Sean to create. I hope you will support Sean's work and add a mecha-raptor to your collection this year. Mech-dino retails for only \$99 + \$5 shipping. Sean has to charge a little more than usual because of all the tedious mold and casting work, but that's still an extremely reasonable price. Check or M/O to **Sean Cooper, RRT3, Box 512, Wagoner, Ok 74467 (918) 485-8264 area53@galstar.com** or purchase through the Internet by using PayPal at: **www.paleocraft.com**.

Next up, Jeff Johnson (who, along with Bob Morales, has sculpted so many of Mike Evan's Lunar Models dinosaur kits) has released





the first two creatures in his new cryptozoology line of resin kits. Cryptozoology is the study of creatures that have eluded the study of modern science.

Jeff Johnson told me, "I don't know if you are into this sort of thing, but I am just now releasing a cryptozoological animal called Caborosaurus or Caddy for short, based on a body taken from a sperm whale's stomach (and eyewitness accounts) that was photographed in the thirties. Perhaps you have heard of it. Anyway, I have done a resin model of it. I like to keep an open mind and this subject has always held my imagination. More crypto kits to follow soon."

In 1937, whalers discovered a strange animal in the stomach of a recently harvested whale. The creature was about ten feet long and had odd characteristics such as a camel-like head, an elongated body of serpentine proportions and curiously shaped fins and tail. Many photographs were taken of the animal and tissue samples were removed from the remains for analysis. The tissue samples vanished leaving the photographs as the only tangible proof of the existence of this legendary animal.

Sightings of this marine anomaly creature or creatures continue to the present time around the Gulf Islands of British Columbia and the Pacific Northwest, including a story of a Caddie caught alive. Using a small net, one group of people managed to snare a young version of the creature. The small aquatic cryptid was like nothing they had ever seen with its armored plates, strange elongated snout, odd forward flippers, yellow downy fuzz and bilobate tail which may in fact have been rear flippers similar in shape to those of seals and sea lions. The creature appeared to be dying in captivity and its captors were forced to release it to save its life. To see the original 1930s photos of this Caborosaurus willsi and more information on the creature, go to:

<http://www.ultranet.ca/bcsc/Caddy.htm>

Jeff's kit is cast by Mike Evans and is well done. It comes in two parts plus ocean bottom base. Of course I can't say whether or not this is a scientifically accurate kit, but it sure looks like the creature in the old photographs.

Jeff carves a little deep for my liking when it comes to sculpting wrinkles and other skin details. I prefer a more subtle rendering, but Jeff is certainly more than proficient at his trade and I think this is a very fun kit. I won't spend as much time describing Jeff's second effort, The Loch Ness Monster or "Nessie." Everyone is familiar with this lake monster from the famous Scottish Loch. I found that Jeff was a little lighter in the hand when detailing this sculpture and I liked that approach better. This is a very fine approach to this creature and I'm sure you will enjoy it. It comes as one piece plus base.

The modeler can let his imagination run wild when painting Caborosaurus and "Nessie" and when placing it into a diorama environment. For your own copy, contact Jeff Johnson's E-mail Address: rodan1994@att.net or regular mail at: Jeff Johnson, 407 Fieldwood Dr, Richardson, TX, 75081.

Critical Mass presents Budd Root's Cavewoman and I thank owner/sculptor Mike Petryszak for sending a review copy of this new resin model kit. Based upon an illustration by Frank Cho, this 1/6 scale, very dramatic vignette portrays lovely Cavewoman Meriem Cooper (from comic book fame, www.basementcomics.com) mortally wounding an attacking raptor dinosaur with a knife wound through the head. This well-done new resin model kit comes in 13 parts and even includes an instruction sheet. The base includes a separate T-rex skull and giant, observing lizard. The detail is fantastic in Mike's sculpting. Mike even includes a line of string to attach to Meriem's bikini top and the raptor's tugging claw to give the model a better, realistic 3-D effect. This model is very reminiscent of a recent kit by Tony McVey and the sculpting is very comparable. Just an absolutely fine kit that will stand about a foot tall on your shelf. Price is \$140 + \$6.50 S&H. Checks or M/Os to Mike Petryszak, 108 Harbor Glen Dr, Lexington, SC 29072 (803) 957-5340 Mikepetryszak@hotmail.com.

Charlie Dunton contacted your intrepid dino reviewer a while back and asked who I would recommend to sculpt a Brontotherium for him. Several sculptors came to mind, but I told him, when it comes to prehistoric mammals, you can't go wrong with Sean Cooper. Charlie then contacted Sean and...sculpting history was made. Here is what Charlie says about his new sculpture: "The Brontotherium was sculpted by Sean Cooper of Paleocraft. There is no exact scale, as I wanted a piece that was about 9 inches. Molding and casting is done by Mike Evans of Alchemy Works. I'm selling them under my garage kit company name....CD Productions. My contact email is: cdunton@thetarmac.com and my website is: <http://www.geocities.com/chas25/frontpage.html>

This will be a small run of about 20 kits, and then no more. Pricing is \$90 shipped in the USA (or \$80 plus \$10 shipping). Payment is by money order, cashiers check, or credit card via Paypal. All purchase inquiries should be done via email to the address above. Please allow up to 4 weeks for shipment (as I have to have Mike Evans pour them, ship them to me and then I box and ship them out)."

Charlie prefers to sell the kit through his web site so contact him via e-mail. Charlie was kind enough to send a review copy to me. As usual, I am flabbergasted and in shock and awe at the beautiful work done by Sean on this model. Wow! At about 10" long, it is just the perfect size to see every detail realized and yet not take up too much room on display. Sean has portrayed this 8-foot high Oligocene rhinoceros "thunder beast" in a trotting pose with one back leg thrown way back. Herds of these giant beasts used to rule the plains of the foothills of the newly rising Rocky Mountains. Occasionally volcano ash would bury entire herds and their remains are studied today. The kit comes in two pieces (separate tail) and no base is offered. Sean carefully shows all of the animal's powerful muscles, "warty" skin surface, beautifully detailed, thin ears and mighty dual horns. I honestly can't imagine anyone buying this kit and not being overjoyed with its addition to their collection. I thank you again for sharing these moments together. We'll talk again but until then, I leave you with this ancient Chinese saying: May your superglue stick to your resin and not your fingers.



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*
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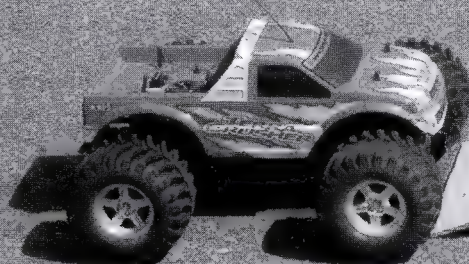
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Radio Waves

What's the Buzz in the Radio-Controlled World?

Tamiya's...
TERRA CRUSHER takes on
all challengers!



WITH FRED DERUYO

Welcome to the second installment of "Radio Waves," where we highlight and discuss some of the newest products available in the realm of RCs.

In this issue's column, we'll be looking at two different products: **Tamiya's Terra Crusher 1:18 scale 4 x 4 Customized Monster Truck** and **RealFlight's RC Simulator Software**. Let's start with the Terra Crusher. Now remember, the opinions that are presented in this column are from me, average Joe when it comes to RCing. I'm not an expert. I don't represent any particular facet of the RC world. I'm simply picking and choosing the subjects that I would like to pick as a consumer and then I present my views on those products.

An Aside

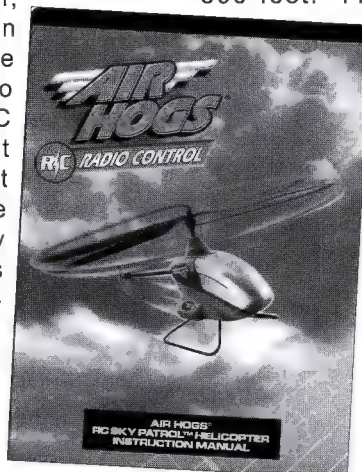
As a quick aside, you may remember our first column, which was published in the Dec/Jan 03, issue #49? In it, we brought to your attention a new RC plane from the folks at AirHogs. Well, while it worked "okay," we weren't too awfully impressed with it. It was difficult to fly AND control and most of the time, it seemed to have a mind of its own. Initially, we even mentioned a few problems

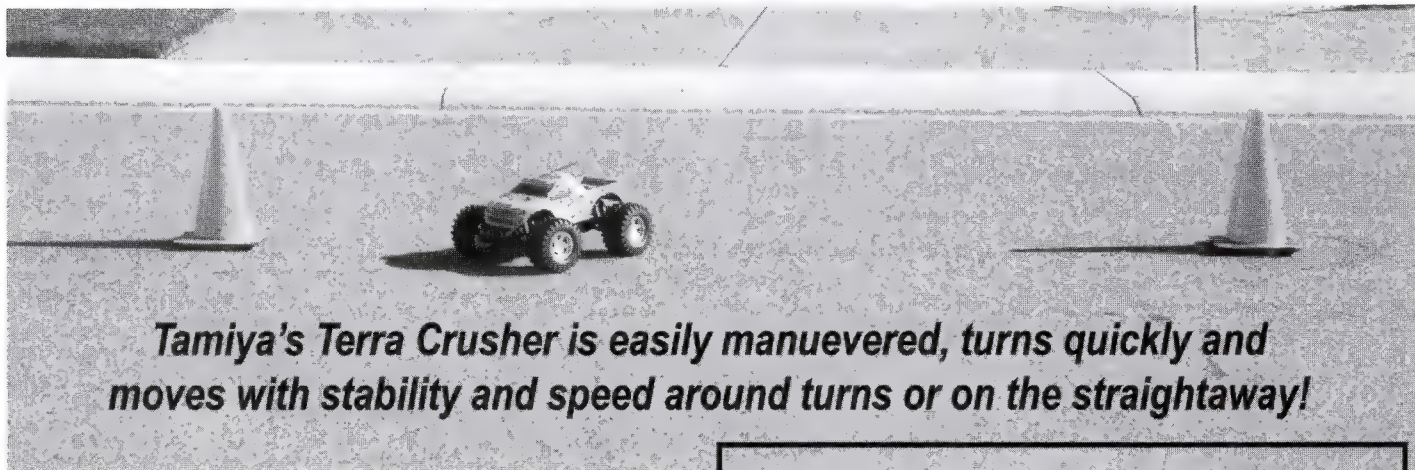
Focusing On: **RC Industry News**

we had with it straight out of the box, although we gave the company a big "thumbs up" for dealing with the problem quickly and correcting it.

It was largely because of the company's customer service that we were willing to give their next product a try. The Air Hogs RC Helicopter (electric) was enticing, even with the \$70 price tag, so we did what any self-respecting newbie to the RC world would have done - placed our money on the counter and purchased one. Big mistake! I'm sorry folks, but we cannot recommend this unit at all! Apparently, another review team at another magazine was able to get their unit up to 100 feet off the ground and up to a distance of approximately 300 feet. I'm very glad for them and

I'm glad someone was able to do that. Us? It managed to hover off the ground a mere two inches! It would not fly. We followed the directions to a "T" and yet, nothing. This time, I did NOT call customer service because I concluded that maybe, just maybe if I got two products in a row from them that had difficulties working, then chances are,





Tamiya's Terra Crusher is easily maneuvered, turns quickly and moves with stability and speed around turns or on the straightaway!

there are other units out there that may not work correctly or well too. Then again, maybe it's just me and I'm the jinx. If you really want to try it, I won't stop you, but I'd recommend saving your money and getting something far better.

Okay, that was a follow-up on a product that we mentioned last time, but now, let's move on to two products that live up to their expectations.

Terra Crusher

Tamiya's Terra Crusher is a truck to behold. Some basic specs you might be interested in knowing:

- Top speed of roughly 35mph!
- Two-speed, automatic engine
- Pre-painted and Stickered Polycarbonate Body
- 150cc Fuel Capacity
- Battery starter with starter unit
- 2-channel transmitter "ADSPEC SPORTS GP"
- High torque steering servo included (torque 9kg/cm)
- Equipped with cooling fan
- Length: 560mm
- Width: 440mm
- Height: 285mm

There are plenty of other specs that I could list for you, but those are probably the most important ones. But, what does all this add up to pricewise? The Terra Crusher isn't cheap. At slightly under \$400, you'll think two and possibly three times before you fork over the cash, but when you finish reading this review of the vehicle, you'll have enough information to know whether or not this is the truck for you. You may decide to go with something a bit less expensive to start with, or you may decide that in spite of the outlay of cash, this may be perfect for you!

The Rubber Meets the Road

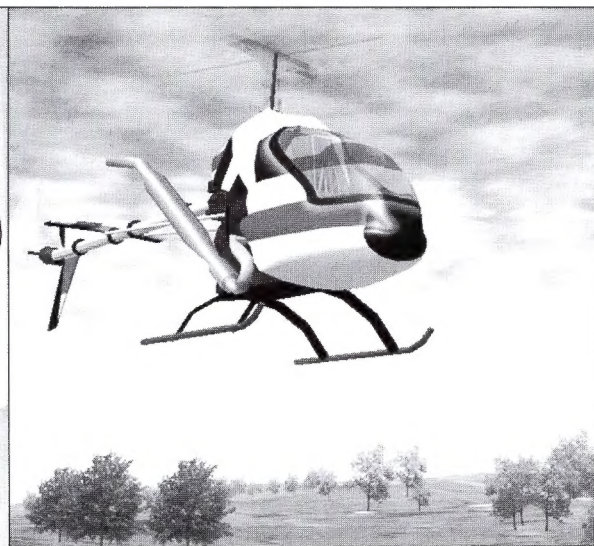
I was a bit daunted when I first took Terra Crusher out of the box. I mean, after all, it's a very large box! I had gone from flying (make that TRYING to fly) an RC plane and a 'copter from Air Hogs (units that cost well under \$100) to attempting to drive a unit that was gas powered and could go much



Comparing the size of the truck to that of a 12-year old, it's easy to see how big the Terra Crusher is!

faster than I could run! Well, what the heck, I had a REAL driver's license. How tough could this be?

My son and I headed over to the park across the street on a Saturday afternoon. (Always take your son with you to avoid attracting suspicion when using ANY RC unit. Plus, any blame that needs placing can be squarely placed on your son's shoulders. He won't care. He gets to drive.) I had already read through the directions and knew where to put the gas and how to "prime" the engine. We did that without a problem. I had placed fresh batteries in the hand control. The battery that went into the electronic starter was a rechargeable battery and I had charged it overnight. Okay, everything was set! We were good to go! I looked at the Terra Crusher, then at the hand control, then at the electronic starter and then back to the truck. Well, this was getting me nowhere! I decided to go for it. I switched on the truck, switched on the hand control, extended the antenna, then placed the electronic starter over the special place in the bed of the truck and pressed the button. Va-roooooom! The engine cranked, then turned and we had GO power! I was really proud of myself. We had followed the directions to the same "T" that we had with the Air Hogs units, but this time, it worked like a charm! Deep sigh - it wasn't me. There was the Terra Crusher



Oh, the places you'll go and the planes and helicopters you'll fly with Real Flight's RC Simulator! Package includes everything shown above.

purring nicely, waiting for its command. Did I want to back up? Go forward? What? The world was my oyster...

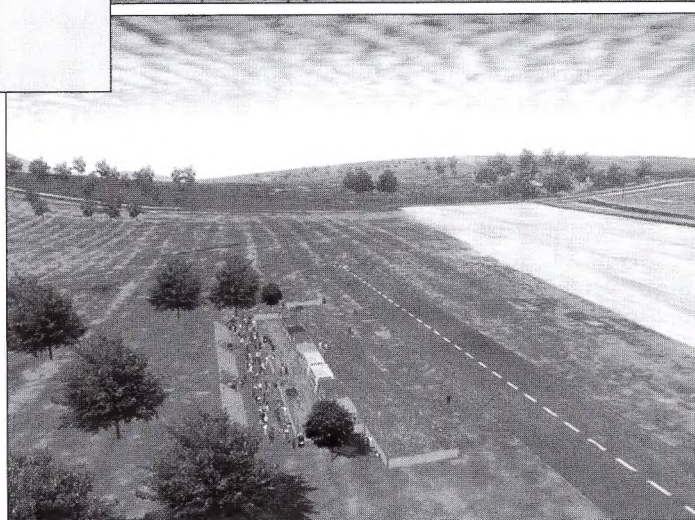
I was pulled from my daydreaming revelry by my son asking me, "Dad, can I do it?" "What?!" I responded. "YOU do it?! David, David, David, let me explain to you how difficult this unit is to run. You don't simply DO it. You must practice with the greatest of concentration until you have mastered the basic commands."

My son stood there looking at me as if to say, "Dad? Why did you bring me over here?" Well, I figured the best way to drive my point home was to let my son "do it." Surely, he would immediately realize how ludicrous it was for him to simply take the controller and be able to "do it" without any practice whatsoever! I gently handed David the controller and stood back looking down at him with a slight smile and a look on my face that I hoped would translate to him the pity that I felt for him. "Do it" indeed...

"Okay, Dave, have you had enough now?" I asked about 10 minutes later, just after the first tank of gas had run out. David's first run with Terra Crusher had been exuberant! He didn't flip it once. He seemed to know innately all about the controls and of course, he was soon running at full speed, then turning sharply while he slammed it in reverse. Terra Crusher did some wonderfully wicked-looking "donuts," "wheelies" and whatnot all under the control of my son who had no experience using this type of RC unit before in his short twelve years!

"Just lucky" I kept hearing myself say as we refilled the tank. "What, Dad?" my son asked. "Huh? Oh, I said, it's LUCKY we have more gas! Yeah!"

Now, it was Dad's turn and you know what? As

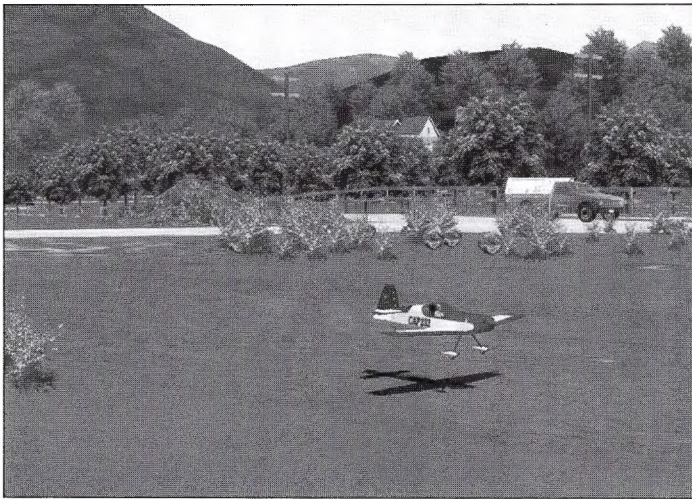


it turned out, Terra Crusher WAS remarkably easy to use. In fact, after a few short minutes, I found myself doing some fantastic things with this truck. Okay, they weren't as fantastic as David's, but they were remarkable nonetheless. I found out that this truck could do a ton of things and still come out unscathed. It could jump, roll over (that was done purposefully, mind you to get the full test for this review...) multiple times and continue to "rock on." As my son would say, this truck was "sweet."

"Sweet." It was just that. This truck was simply FUN and I was loving it! If you're looking for an RC vehicle that's durable, tough, fast, tricked out, ready to rumble and all the rest, I'm thinking you should get thou to the nearest Hobbytown, USA or other local hobby shop and pick up one of these puppies. It'll give you plenty of time to enjoy the art of being a kid again! There's also an electric version, which should also be available right about now. For more information or to find a dealer nearest you, check out: www.tamiyausa.com

RealFlight R/C Simulator Generation 2

And now, for my next trick, I will fly some planes and helicopters without ever leaving my office! Let me explain. This is software that you load onto your computer and in minutes, you're off and flying! This



package includes an InterLink™ Controller and plugs directly into your computer via your USB port.

There are, of course, some nice upsides to owning and using this particular product. For one thing, when (I say "when" because it WILL happen) you crash, there's no harm done. You just start again without missing much of a beat. No broken wings to fix. No motors to replace. No gas to use up. It's all in the computer and this is really much more than simply a flight simulator software package that you might buy at your favorite computer store. Since it includes the actual RC controller, you feel much more like you're controlling an actual RC unit. The video is vivid and very colorful and it's fairly easy to lose yourself in what's happening on screen. If you're blessed like I am with a 21" monitor with true color representation, then it makes it all that much better.

Of course, the downside to this (and the only real downside that I've come to know), is that it can be difficult to judge distances and depth since you're using a one-dimensional monitor to try to accomplish this. However, the creators of this program have done a remarkable job in attempting to create that depth for you with their video. It's really not all that tough to get lost in what you're doing because of how well designed this program really is.

Let me discuss some of the aspects of this program for you. This will give you a better overall feel for how it works and what you can expect if you choose to purchase it.

First up, the program runs on Windows XP, 2000, ME or 98. You'll need an Intel Pentium 300 or equivalent. DirectX™ 8 (or above) compatible video and sound card. Beyond this, 3D accelerated video card with at least 8 MG of RAM. A few video cards are not supported, so please double check prior to purchasing. At least 64 MB of RAM for your computer is needed, 500 MB of hard disk space is required and a CD-ROM drive with a speed of at least 4X. This is the bare minimum you'll need for your computer, if you're thinking of purchasing this program.

The manufacturer's suggested retail price is \$269.99 (w/controller), \$189.99 (w/o controller) and the program/package is manufactured by Great

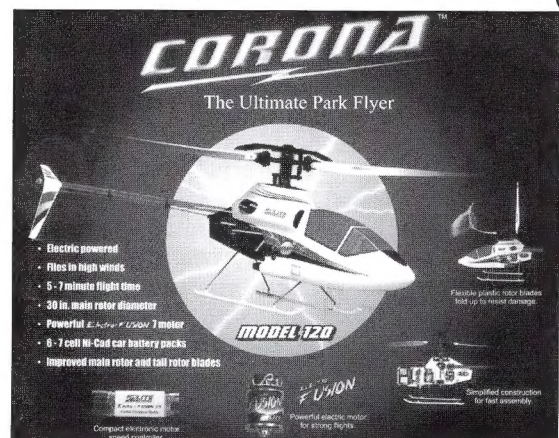
Planes Model Manufacturing.

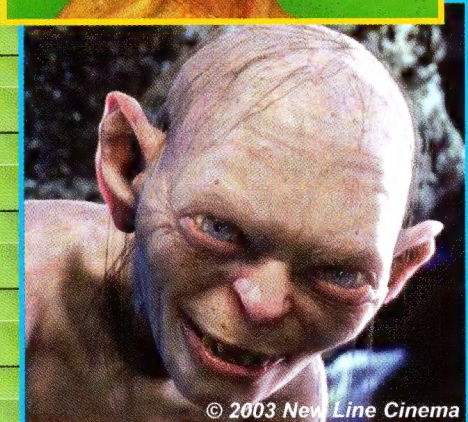
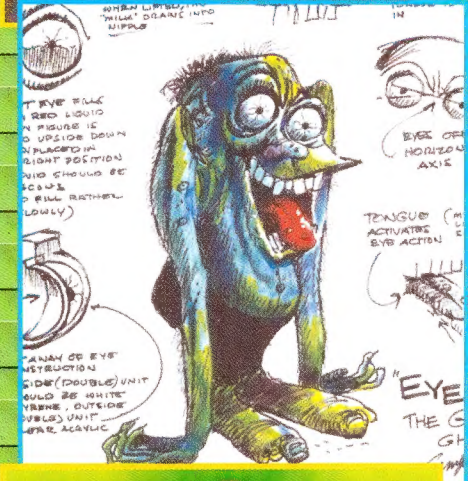
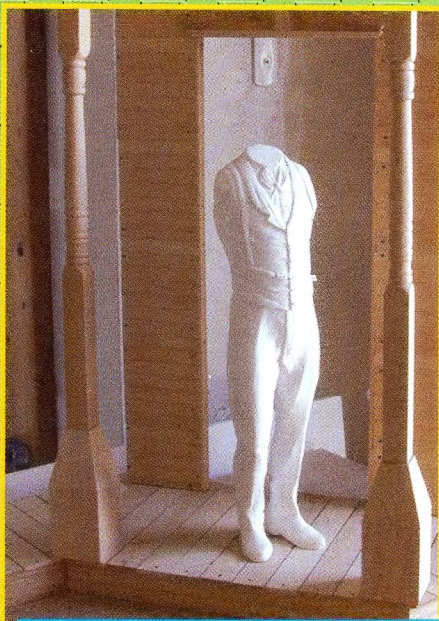
Okay, now that we've got the specs out of the way, let's find out more about what you can expect from this program once you get it loaded, shall we?

- There are 19 planes, 12 helicopters and 5 flying sites and all of this is completely customizable.
- Real Flight R/C Simulator uses RealPhysics™ technology for accurate flight characteristics.
- Real Flight allows for Multiplayer and Fun Fly events - compete over the Internet!
- Advanced Virtual Flight Instructor™ offers video and voice coaching from expert R/C pilots.
- Advanced Terrain Editor lets pilots recreate their field or the field of their dreams!
- You can record your own flight
- Numerous "add-on" modules (four different volumes, each purchased separately) provide you with more planes, more flying sites and an even greater ability to customize!

We can highly recommend both of the products showcased in this installment of "Radio Waves" because of the fun you'll have (hours of it if you allow yourself!) and the quality you'll be purchasing. For more information on Real Flight, check out either of these sites: www.realfight.com or www.greatplanes.com.

When we get together next time, we'll be starting a two-part article using a new RC helicopter from the folks at Lite-Machines. The first article will detail building it and the second part will put it through its paces as we test-fly it! Be there!





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All this and more (final contents may differ) in Issue #55, shipping the first week of January '04!

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Join Jim James as he takes glue versions of Polar Lights' Batmobiles out for a spin!

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Join Phil Sera in another "No Airbrush Zone" article, this time featuring the Telazar bust from Casey Love's Clone Factory!

Plus, we explore the world of gaming, when Fred Jandt covers the world famous Gen Con, in "Gamer's Realm," coming next issue!

Life-Size Gollum!



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